

# Shôtôkan-Kata

Up to Black Belt

A Reference Book for  
Karate Kata Shôtôkan Style

松濤館型





*Karate begins with respect ...*

# **Shôtôkan-Kata**

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# Introduction

Who has not been through this? You learn a kata, you practice it a few times, and then put it aside. And so it often happens that, in the middle of performing the kata, the karateka is not sure of the sequence and no longer knows how to continue the kata.

"If only I could find some place to look it up," he thinks, "I'd soon master the whole sequence."

This book is meant to be that desired reference book. It was important to show all the katas up to the first dan. The book also had to be clearly organized with graphics that would answer the most important technical questions. Above all, there had to be clear illustrations of the kata sequences that would focus upon a single perspective. In some cases, to further clarify techniques shown in the front stance, a side view is also shown. You will also find simplified enbusens. Additionally, the front-cover flap has a legend that, when opened up, provides a quick reference for all the symbols used to show how a specific technique should be performed. It was not easy to decide which part of a technique to show. Some parts of a kata are often practiced in different ways. I have tried to show the current version, or the one that best reflects the meaning of the kata. I hope you won't mind, therefore, if you find solutions in this book that differ slightly from what you have been taught.

One thing this book cannot do: It can never take the place of the instructor. There are too many details in a kata that cannot be covered and too many aspects that should not be covered!

# Karate-dô and Kata

Karate-dô, the way of the empty hand, is today a sport, a method of self-defense, a physical exercise, a philosophy of life ...

Having originated in Okinawa on the Ryûkyû Islands south of Japan, today karate is practiced around the world. The most important techniques are kicks, punches, and blocks. As a traditional, weaponless, martial arts discipline, karate seeks effectiveness in combat as well as an ethical lifestyle through constant improvement of one's character.

The tradition demands that karate never starts with an attack. This principle is always practiced. All kata, therefore, start with a blocking technique. With most of the prescribed partner exercises the attacker will be defeated. Kata is translated as "form" and means aesthetic execution of prescribed movements. In Japanese culture kata is found everywhere, even in art.

There are several styles of karate. The most popular are: Shôtôkan, Gôjû-ryû, Wadô-ryû, Shôrin-ryû, and Shitô-ryû. Shôtôkan karate was founded by Gichin Funakoshi (1868–1957), who is also known as "the father of the modern karate."

Funakoshi taught in his dôjô the fifteen classic Okinawan katas: the five Heian, the three Tekki, Bassai dai, Jion, Kankû dai, Empi, Hangetsu, Jitte, and Gankaku.

These were followed by eleven more katas: Bassai shô, Kankû shô, Chinte, Ji'in, Nijû shi ho, Sôchin, Unsu, two Gojû shi ho, Wankan, and Meikyô.

These are the twenty-six Shôtôkan katas. There are an

additional three "Taikyoku" and the "Ten no kata" (fight kata) developed by Funakoshi's son Yoshitaka. From these katas only the first Taikyoku is practiced nowadays.

The names of the Shôtôkan kata were translated into Japanese by Gichin Funakoshi, since originally they were a mixture of the original Chinese names and the dialect from Okinawa. The Chinese heritage of karate is reflected in, for example, the name "Tôde" (Chinese hand). Later, at the end of the twenties, Gichin Funakoshi changed the character for "Tô" (China) to "kara" (empty).

The traditional aspects of karate-dô are mainly transmitted to us, above all, through kata. In kata the different styles of karate can still be discerned, whereas in kumite these differences are no longer quite as evident.

Karate arose mainly in three villages of Okinawa. The karate terms were named after the village names: Shuri-te, Tomari-te, and Naha-te (together: Okinawa-te). To Shuri-te belongs Gojû shi ho, Chinte, and Bassai (which eventually arose in Tomari-te as well). Empi, Jion, Ji'in, Jitte, Wankan, and Gankaku are categorized as Tomari-te, whereas Hangetsu belongs to Naha-te. Gichin Funakoshi split the kata into two groups: Shôrin (characterized by lightness and speed) and Shôrei (strong and powerful).

The kata Taikyoku, Heian, Bassai, Kankû, Empi, and Gankaku belong to the Shôrin style. Tekki, Jitte, Jion, and Hangetsu to the Shôrei style.

Kata is also combat – a fight against multiple imaginary opponents who attack from different directions. A very important aspect of kata is also the study of unusual blocking, attacking, and close combat techniques, which are

of course not applicable in kumite competition. However in self-defense they find a variety of applications.

Unfortunately many karateka treat kata as just a compulsory program. But a kata can always be interesting and therefore develop its own special beauty. The variety and educational impact of a kata is often underestimated because many of its aspects are rarely practiced.

To practice a kata correctly, keep the following points in mind:

- A kata starts and ends always at the same point of the enbusen.
- The eyes should always be focused on the imaginary opponent, especially when changing directions: first look, then move.
- Each kata has its own rhythm that characterizes the kata and partly influences the performance of the techniques. Examples of extremely diverse rhythms are Bassai dai (powerful/stable), Empi (light/dynamic), and Hangetsu (tense/static).
- Correct breathing enables the maximum kime during the performance of the techniques, and supports the kata's rhythm.
- To set a focal point the kiai must accompany the prescribed techniques.
- Knowledge of bunkai – application of techniques – is a basic requirement for performing a good kata. Only then, out of the raw collection of techniques, can a kata be developed with movements that allow practical applications in fighting and self-defense situations.
- The term "uke" means defense and is not merely a pure

blocking technique. If properly performed it can be used for finishing a fighting situation as well.

- With "oi komi" (drifting in) it should be considered a defense that represents a simultaneous attack. Hence, the technique must be performed accordingly.
- The constant repetition of a single kata is naturally important in order to absorb the techniques, schemes, and rhythms, and thereby reach the ability to engage with its deeper aspects.
- An "open spirit" will keep us from the routine and inflexible practice of kata and kumite in the "typical" way. Only through experimenting with different possibilities we can learn new approaches, which we would otherwise never encounter.

"Kata hitotsu sannen" – To learn a kata you need three years. This Japanese saying makes clear how demanding a kata is and how much time and heart we have to invest to thoroughly learn a kata.

# Acknowledgments

There is a Japanese saying, "No street is long with a friend along."

I can really confirm this. Some people who stand close to me have supported me in various ways. Only with their help this book could have been written, and through their constructive contributions (not only karate-wise, but also conceptionally) the content has gained in quality.

Above all I received support from my friends Nicole and Bernd Weinreich. They sacrificed a lot of their precious spare time for me. In realizing the graphics, I received special help from Bianca Schelling and Stefan Heidle. The list of people who, among others, helped me with motivation, starts with my wife, Paola, and ends with my former karate instructor, Karl-Heinz Schmid.

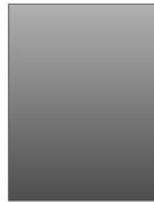
For the English version I would like to thank Karin Gairing and Francesca Drago.

I also got support from Schlatt, who kindly allowed me to use Japanese characters from his book Shôtôkan no Hyakkajiten (The Shôtôkan-Karate Dictionary).

I would like to take this opportunity to say a warm thank you to all.

# **Legend**

Start or end of kata, as well as finished techniques (mostly with kime). The nonshaded graphics are, as a rule, interim movements.



Fast



Slow, without kime



Slow, with kime



Sanbon-principle



Pause



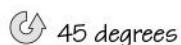
Step



Sliding step



Change of direction



Turn without step



Side view



# The Author



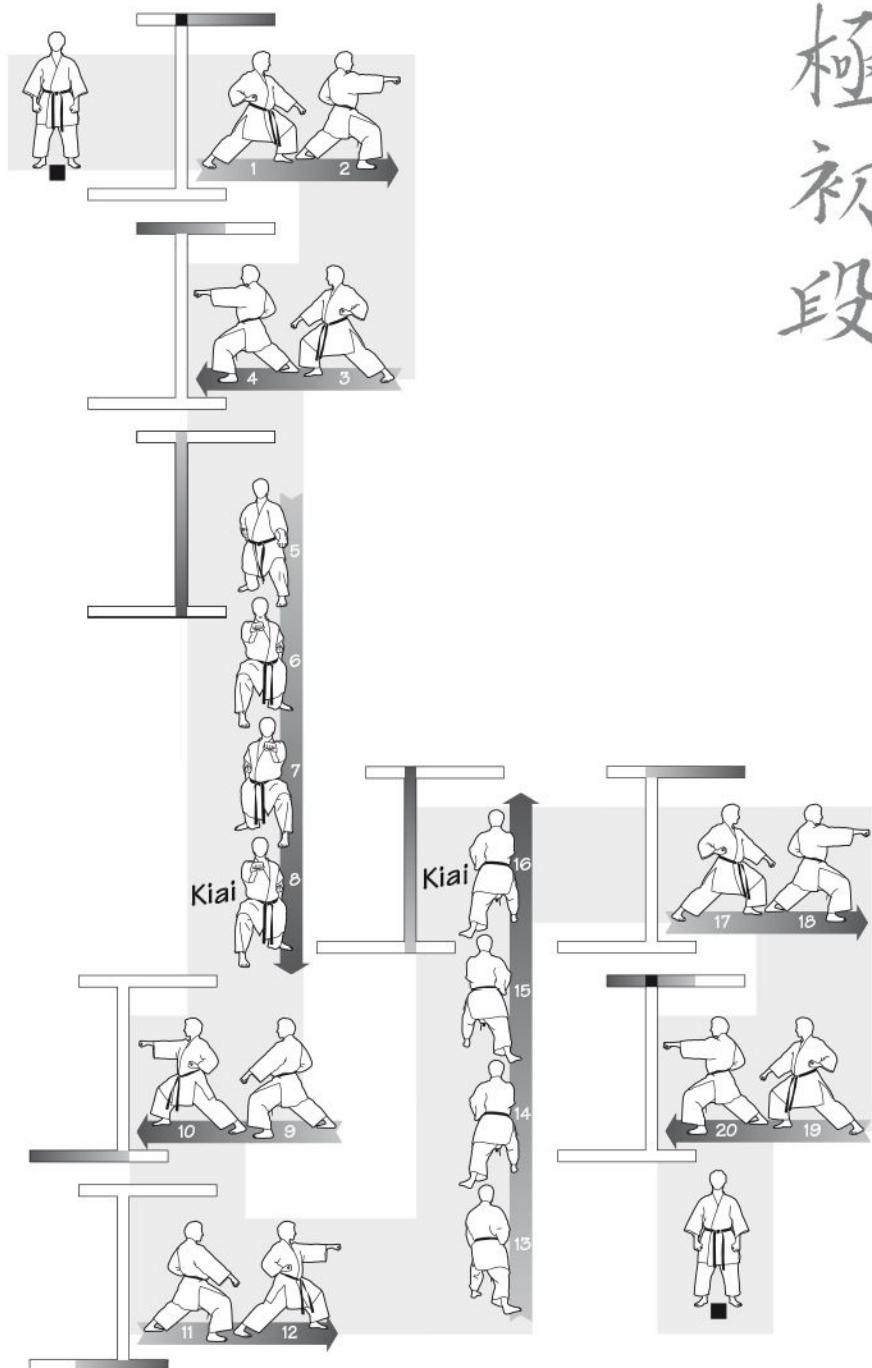
Fiore Tartaglia was born in 1958 in Eboli, South-Italy. He started practising karate at the age of sixteen years and passed his blackbelt test in 1979 in Sicily. Shortly after he founded a Jûdô and Karate dôjô with two friends. In 1980 he moved to Germany and continued his training at the Karate dôjô Nippon in Göppingen. Tartaglia later moved to Karate dôjô Dôkan, Eislingen, where he continues to train. At the same time he runs a karate school (Karate dôjô Taikikan) together with a friend. Today he wears the sixth dan and is a B-level examiner for the German Karate Federation (DKV).

Since 1982 he has worked as a professional graphic designer in Germany and, since 1985, in his own advertising agency in Göppingen. The designer-karateka combination galvanized the impulse for writing this book and made its realization in the present professional form possible.

# **Taikyoku shodan**

# Taikyoku shodan 太極初段

At a Glance



# Taikyoku shodan

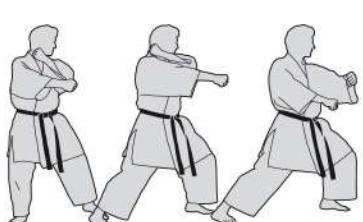
First Cause, Level 1

Enbusen

太極初段



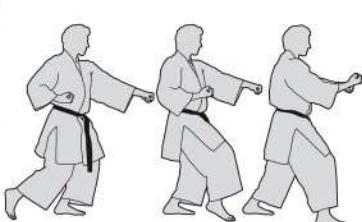
Yōi  
Hachi Ji dachi



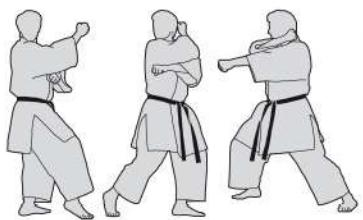
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Gedan barai  
Zenkutsu dachi



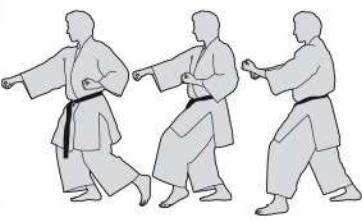
Chūdan oi zuki  
Zenkutsu dachi



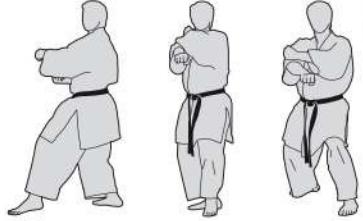
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Gedan barai  
Zenkutsu dachi



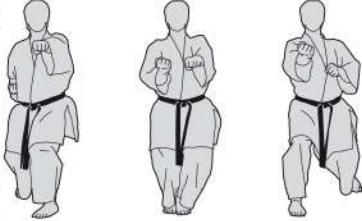
Chūdan oi zuki  
Zenkutsu dachi



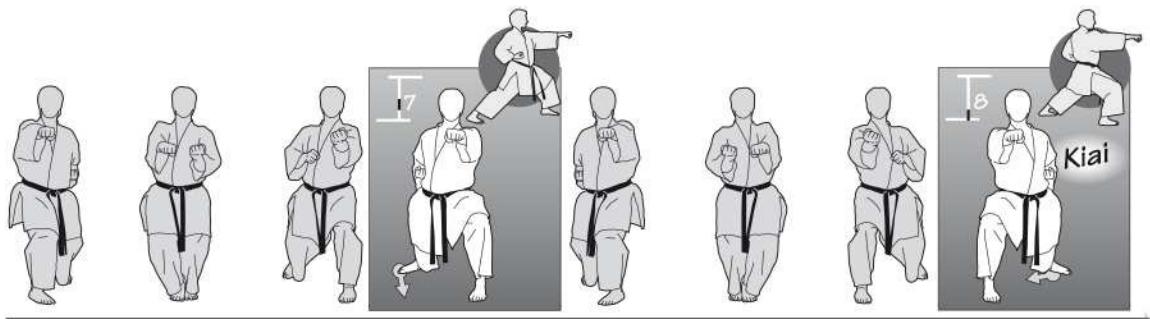
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Gedan barai  
Zenkutsu dachi

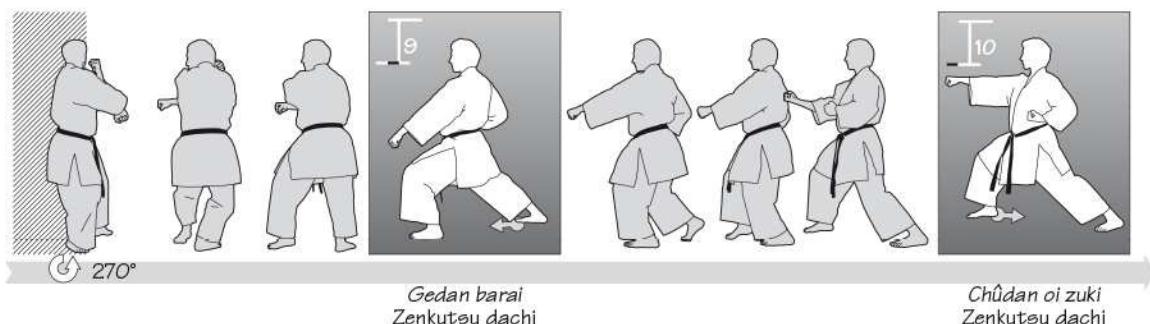


Chūdan oi zuki  
Zenkutsu dachi



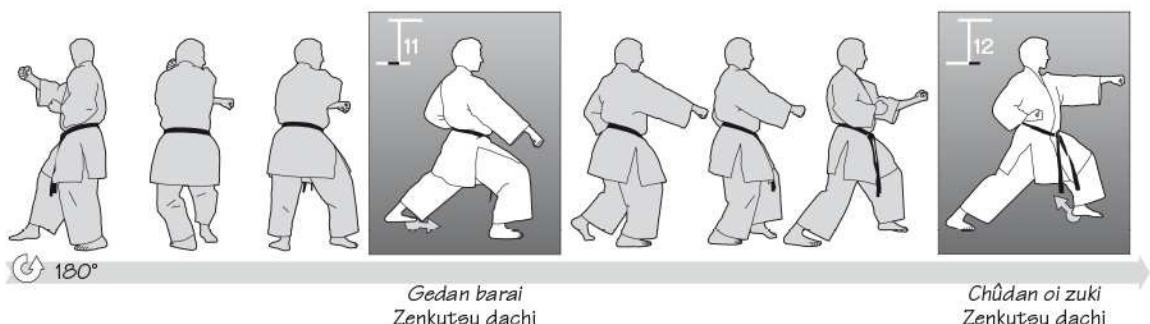
Chûdan oi zuki  
Zenkutsu dachi

Chûdan oi zuki  
Zenkutsu dachi



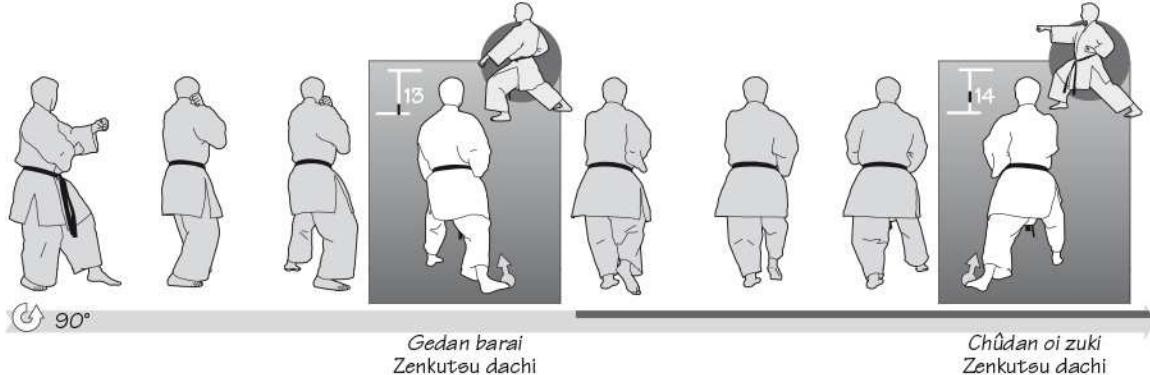
Gedan barai  
Zenkutsu dachi

Chûdan oi zuki  
Zenkutsu dachi



Gedan barai  
Zenkutsu dachi

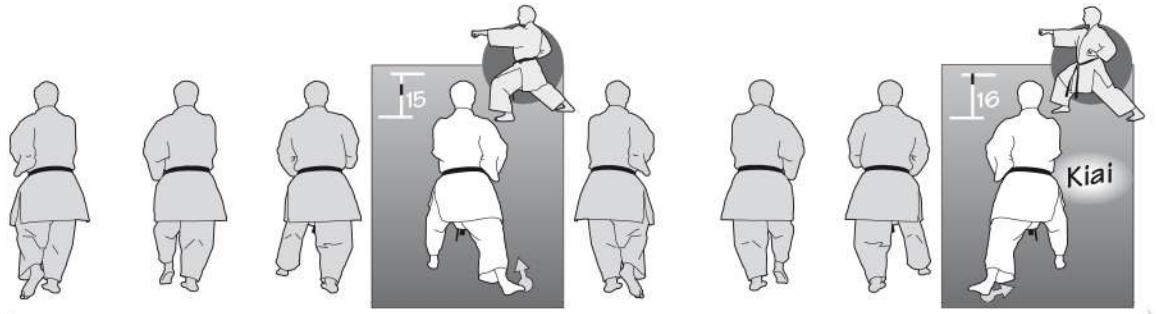
Chûdan oi zuki  
Zenkutsu dachi



Gedan barai  
Zenkutsu dachi

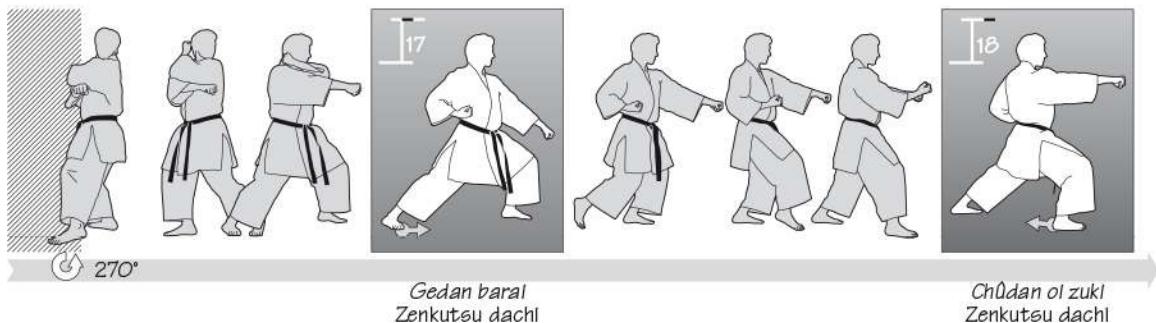
Chûdan oi zuki  
Zenkutsu dachi

Taikyoku shodan



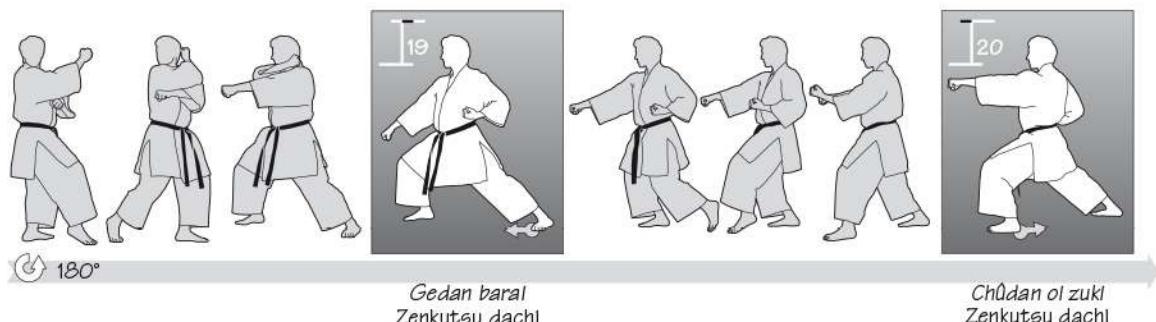
Chūdan oi zuki  
Zenkutsu dachi

Chūdan oi zuki  
Zenkutsu dachi



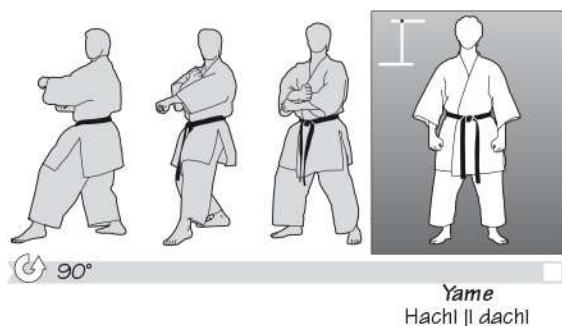
Gedan barai  
Zenkutsu dachi

Chūdan oi zuki  
Zenkutsu dachi



Gedan barai  
Zenkutsu dachi

Chūdan oi zuki  
Zenkutsu dachi



Yame  
Hachijū dachi

The Taikyoku series consists of three katas. The enbusens, as well as the amount of blocking and striking techniques, are the same. Since the techniques of all three katas are very similar, we practice only the first one.

Taikyoku shodan is a kata for beginners and at the same time a step toward Heian shodan (the enbusen is similar to the first Heian kata).

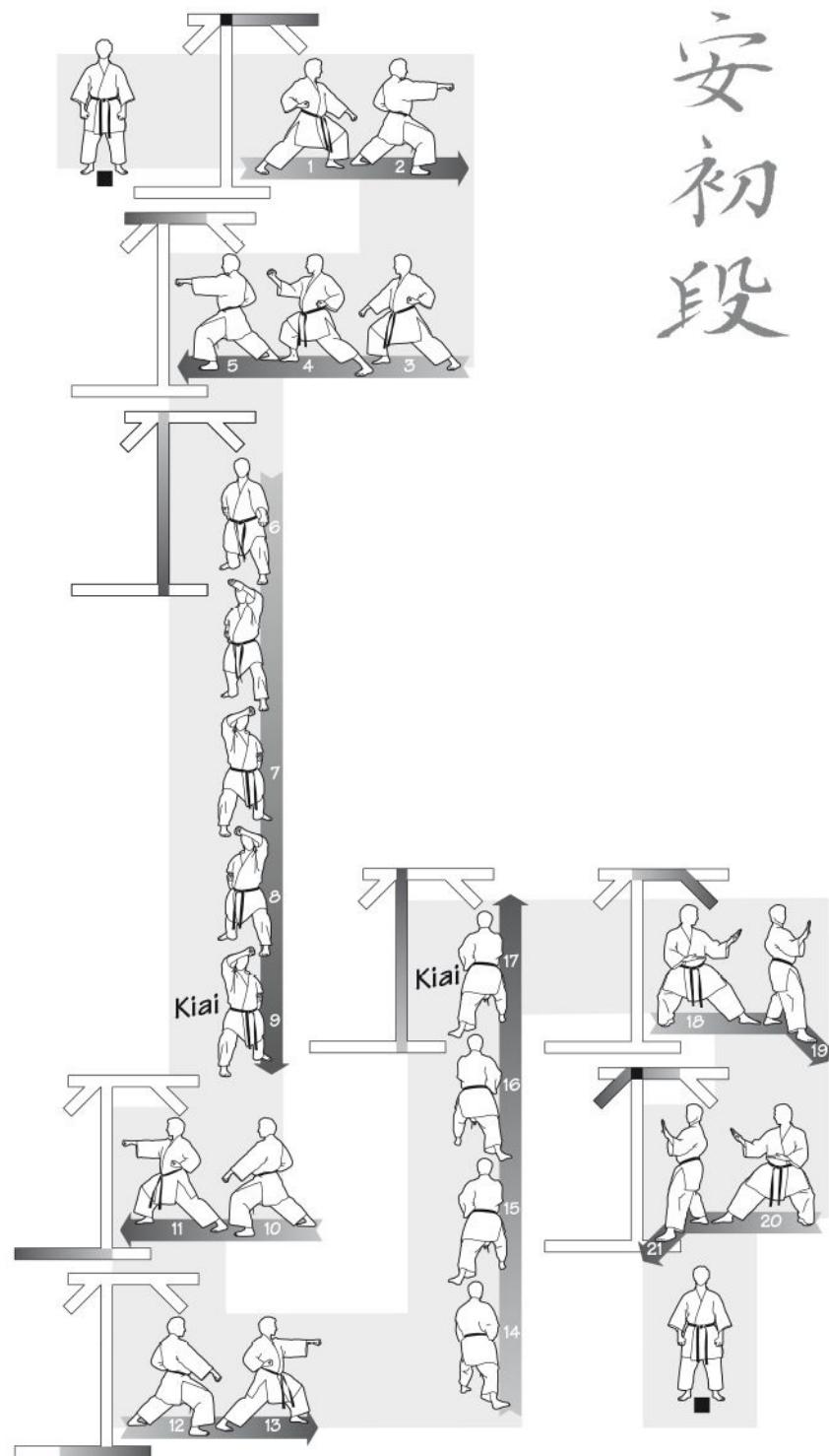
Every karateka who has learned the first blocking and striking techniques can also start working on this kata, which enables him to learn and practice the combination of the zenkutsu dachi stance with techniques and three different turns.

*Duration: About 30 seconds*

# **Heian shodan**

# Heian shodan 平安初段

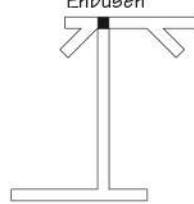
At a Glance



# Heian shodan

Enbusen

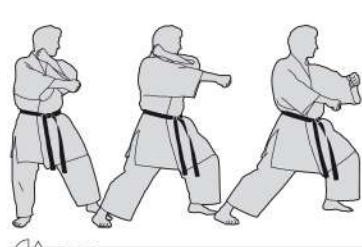
Peaceful Mind, Level 1



平  
安  
初  
段



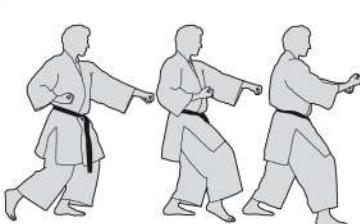
Yōi  
Hachi ji dachi



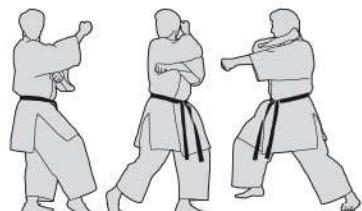
⟳ 90°



Gedan barai  
Zenkutsu dachi



Chūdan oi zuki  
Zenkutsu dachi



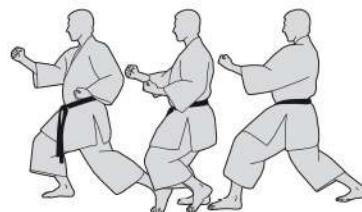
⟳ 180°



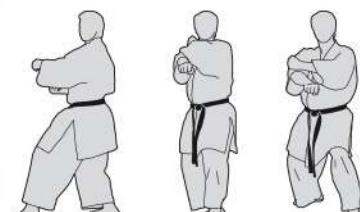
Gedan barai  
Zenkutsu dachi



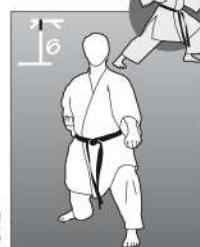
Chūdan tetsui uchi  
Zenkutsu dachi



Chūdan oi zuki  
Zenkutsu dachi

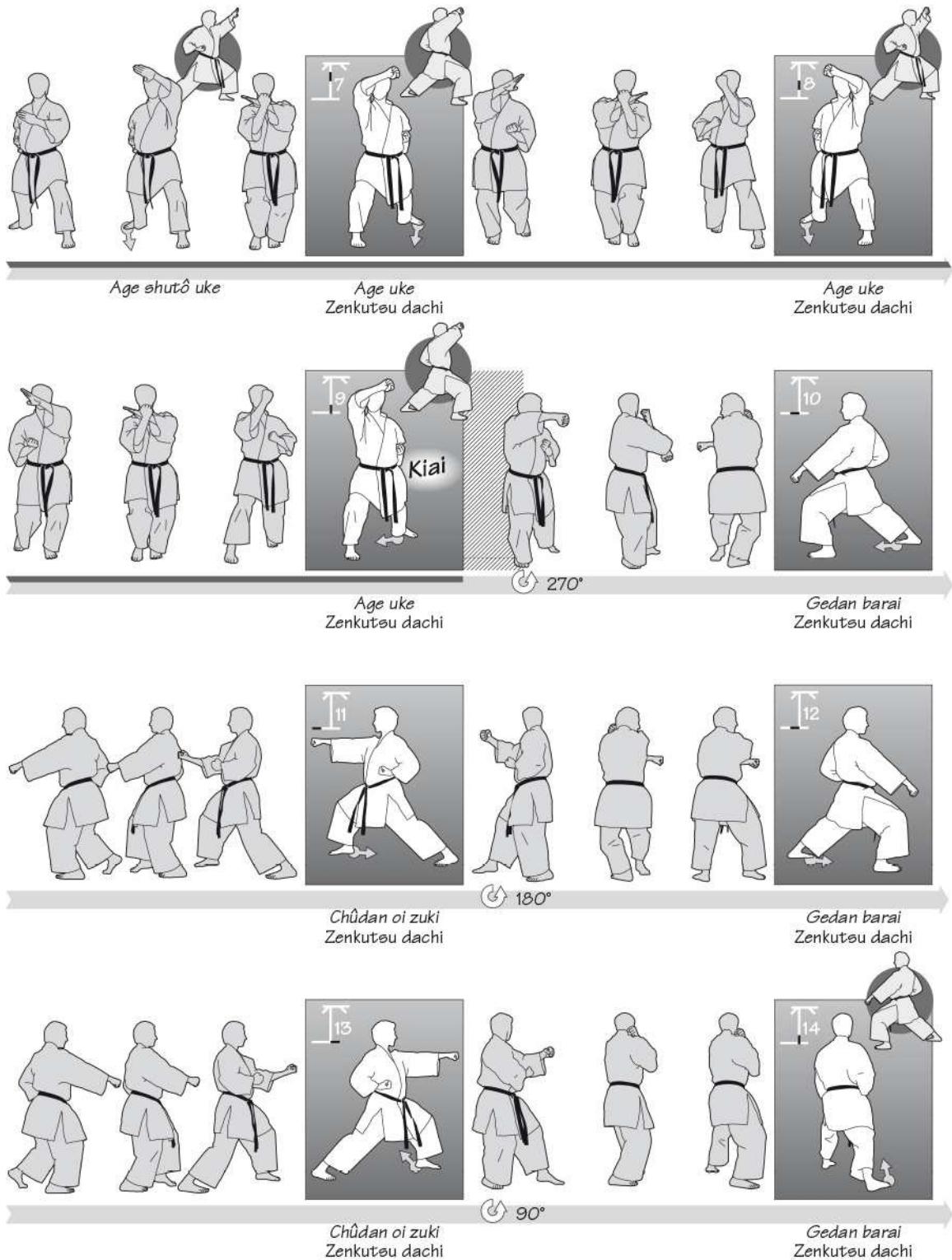


⟳ 90°

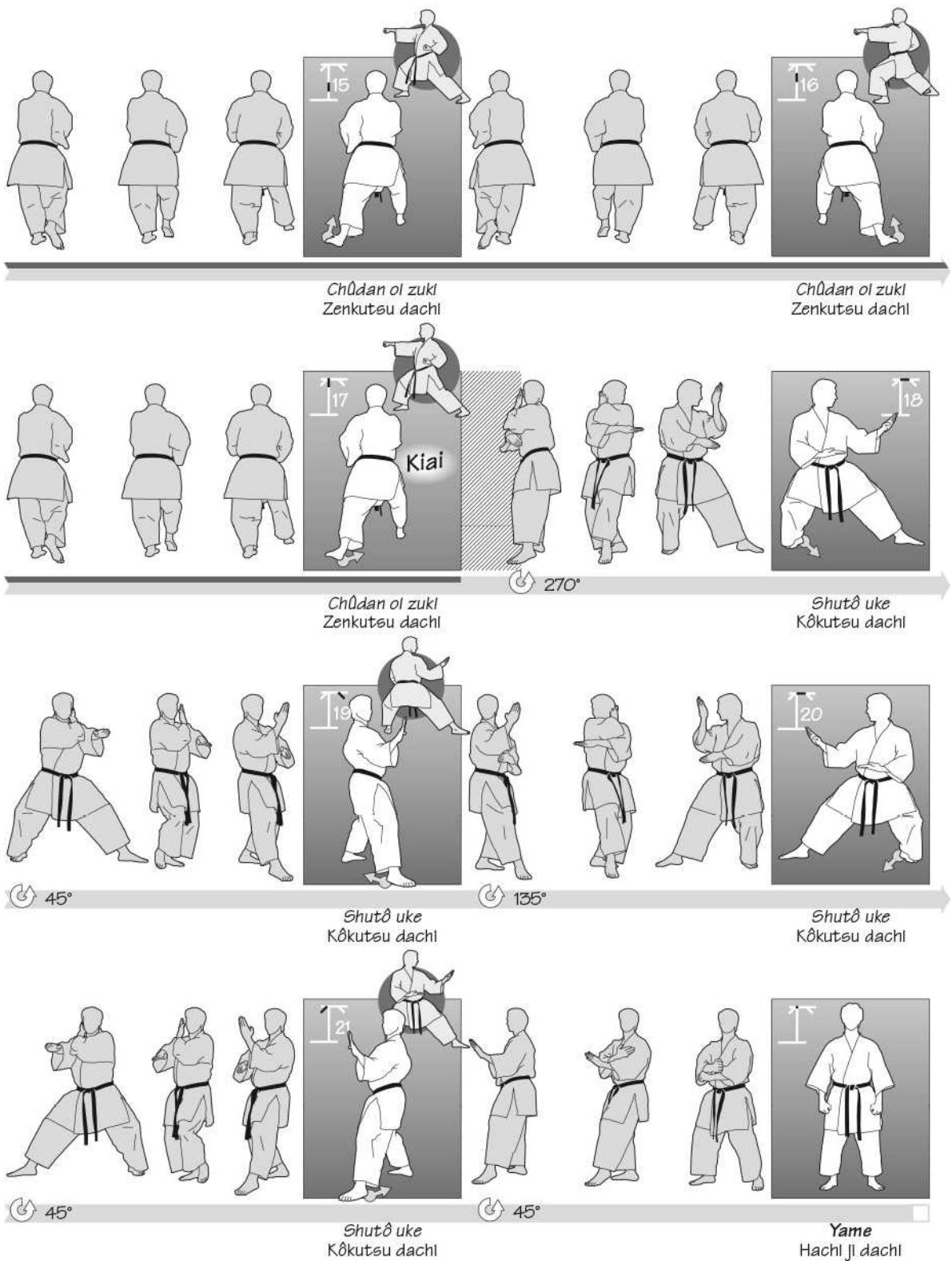


Gedan barai  
Zenkutsu dachi

Heian shodan



Heian shodan



The original name of the Heian kata was Pinan. Other karate styles kept the Pinan name (Wadô-ryû, Shôrin-ryû, Shitô-ryû).

Heian shodan is the first of the Heian series that consists of a total of five katas.

The Heian contains the most important basic techniques of the Shôtôkan style.

Heian shodan teaches mainly the two most important stances (zenkutsu dachi and kôkutsu dachi), the basic blocking techniques (gedan barai, age uke, and shutô uke), and the first strike (oi zuki). In addition the sanbon principle is practiced. Apart from the turns that are already known from Taikyoku shodan, two additional turns at forty-five degrees and 135 degrees, both in kôkutsu dachi, have been added.

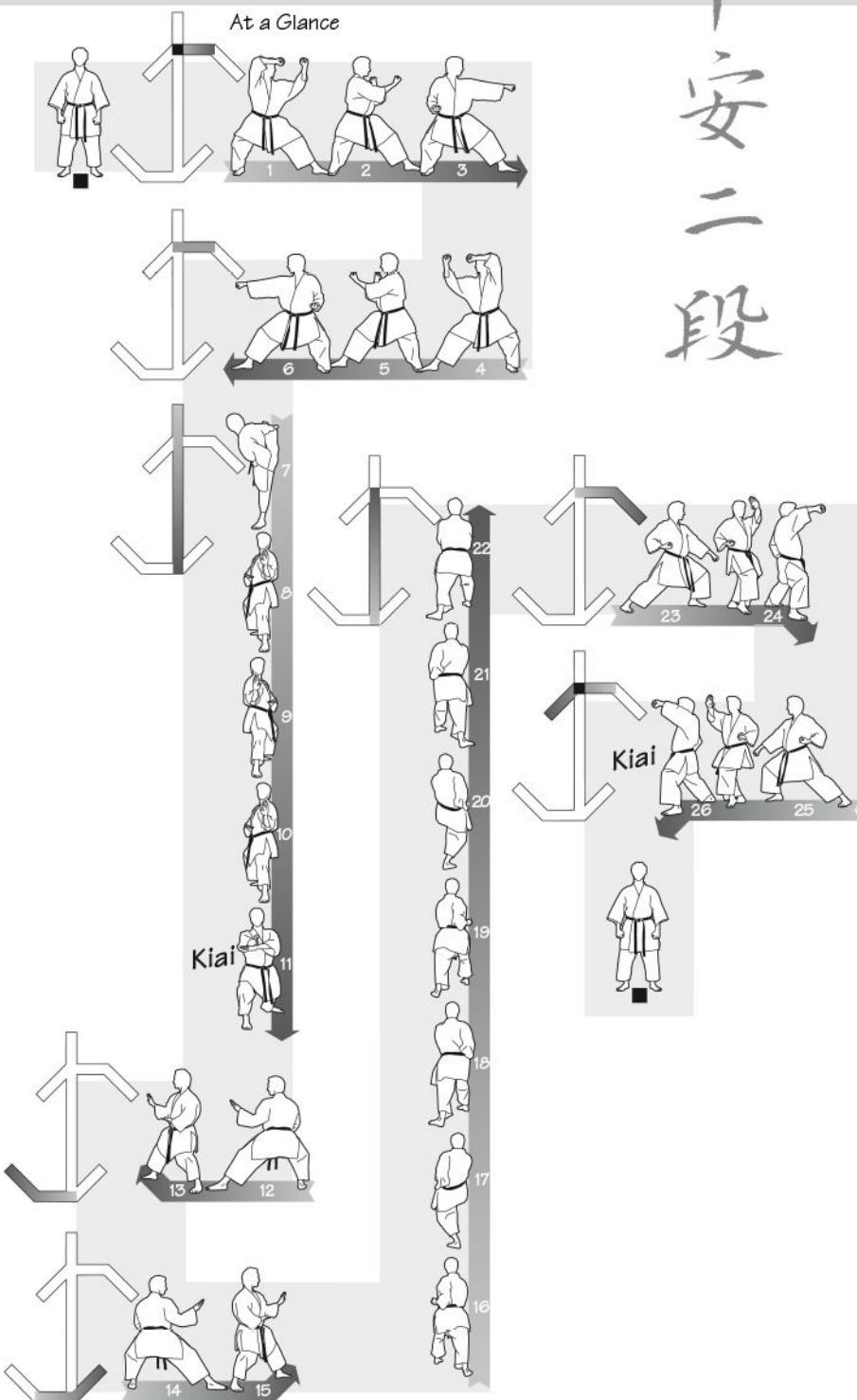
The movement between numbers 3 and 4 simulates breaking the grasp of a front wrist grab by an opponent. A big circular movement with the front arm is necessary to make this technique effective.

*Duration: About 40 seconds*

# **Heian nidan**

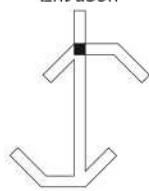
# Heian nidan

平安二段



# 平 Heian nidan

Enbusen

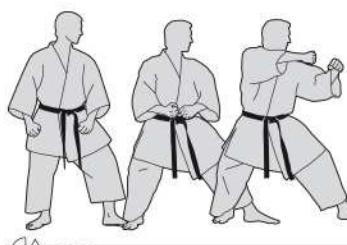


平安二段

Peaceful Mind, Level 2



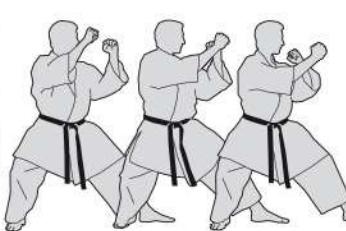
Yō  
Hachi ji dachi



⟳ 90°



Jōdan haiwan uke - Jōdan kamae  
Kōkutsu dachi



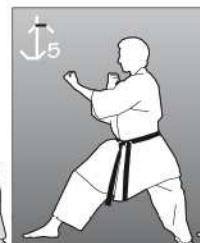
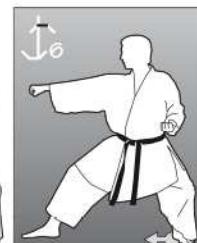
Soto uke - Chūdan tetsui uchi  
Kōkutsu dachi



Chūdan tetsui uchi  
Kōkutsu dachi

⟳ 180°

Jōdan haiwan uke - Jōdan kamae  
Kōkutsu dachi

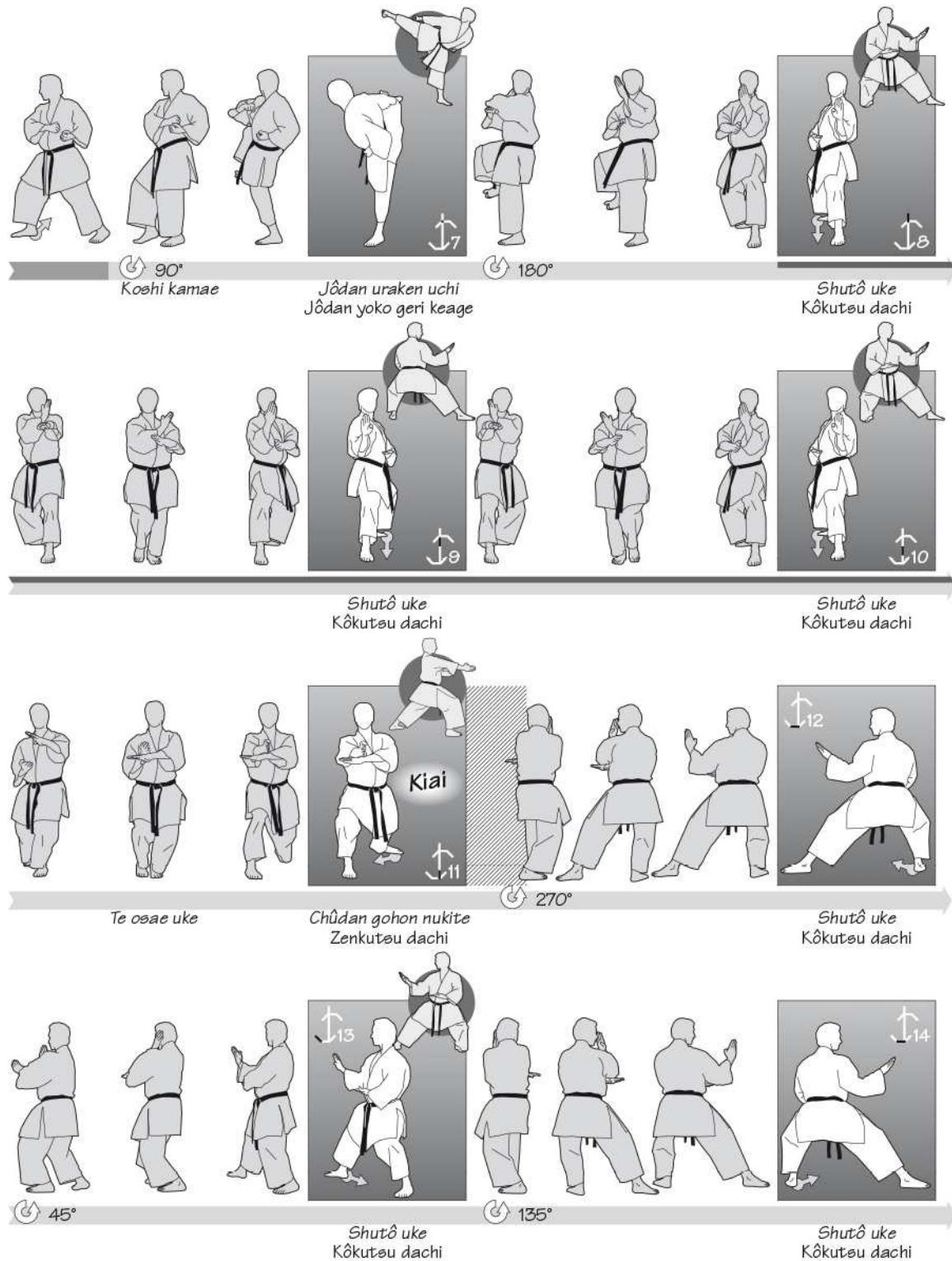


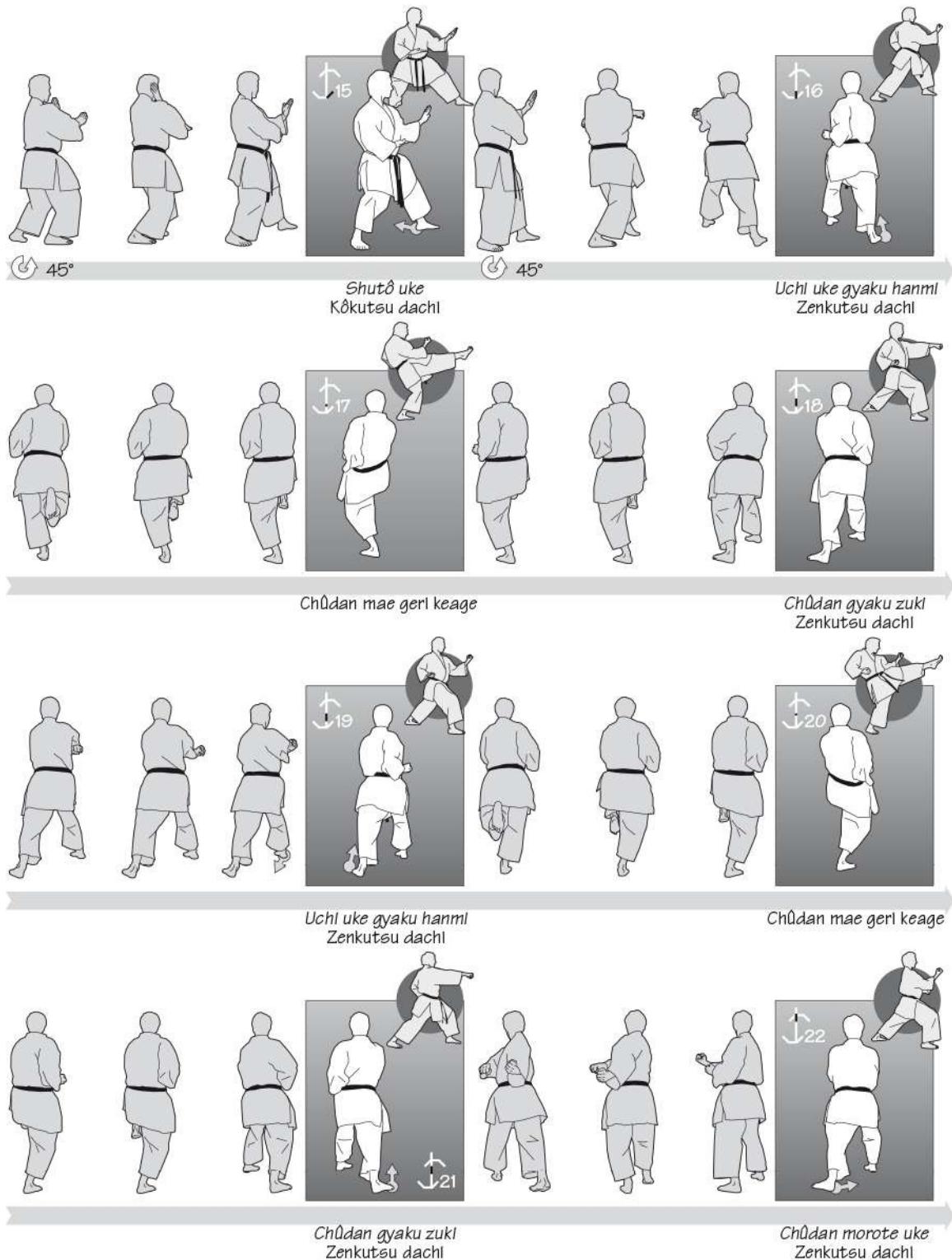
Soto uke - Chūdan tetsui uchi  
Kōkutsu dachi

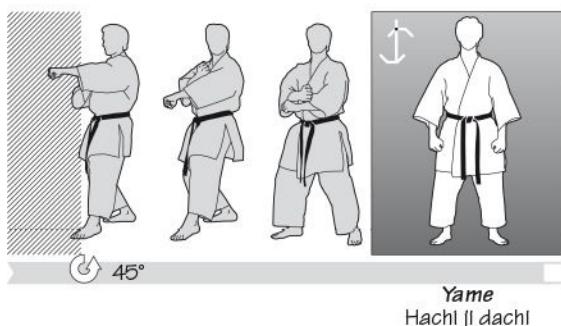
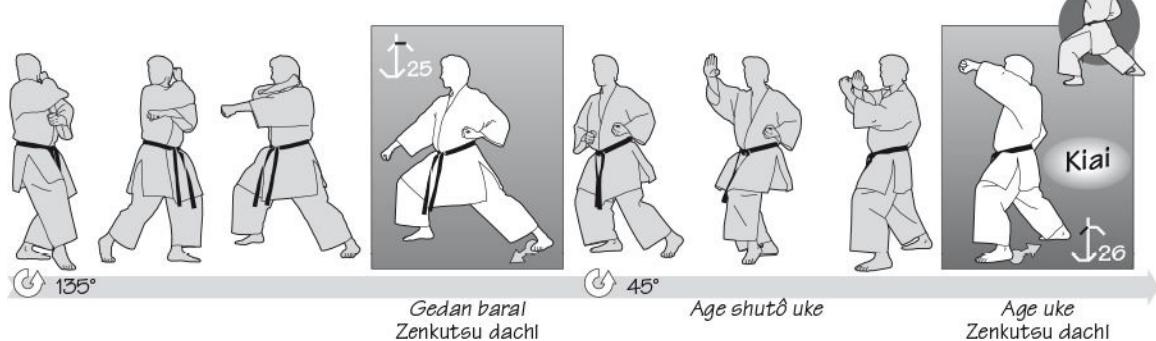
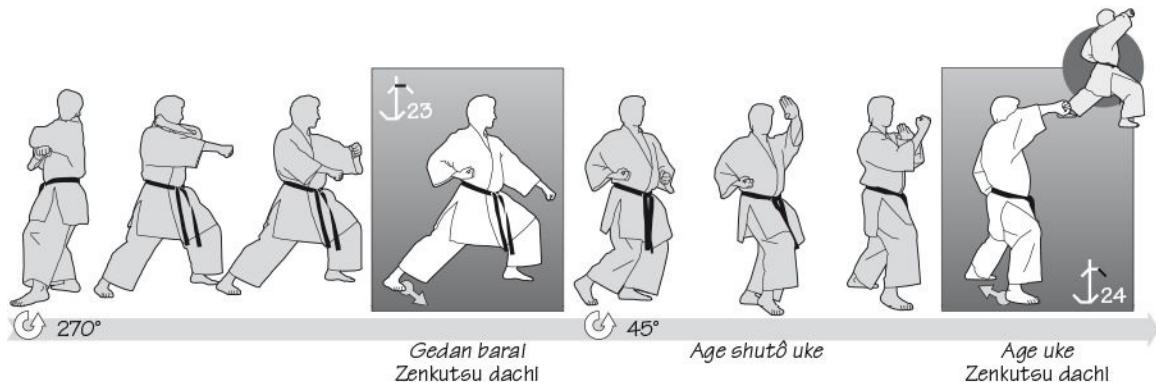
⟳

Chūdan tetsui uchi  
Kōkutsu dachi

Heian nidan







Heian nidan already contains techniques that are beyond the basic and presuppose a certain amount of body control. The first techniques (Nos. 1–6) are examples of these. Since these techniques find applications in self-defense as well, they show a relatively high level for this grade.

For the first time a leg and an arm technique are performed simultaneously (No. 7), which requires coordination and balance. In this combination the arm technique (uraken uchi) blocks a punch to the head while at the same time a yoko geri keage counters to the armpit of the attacking arm.

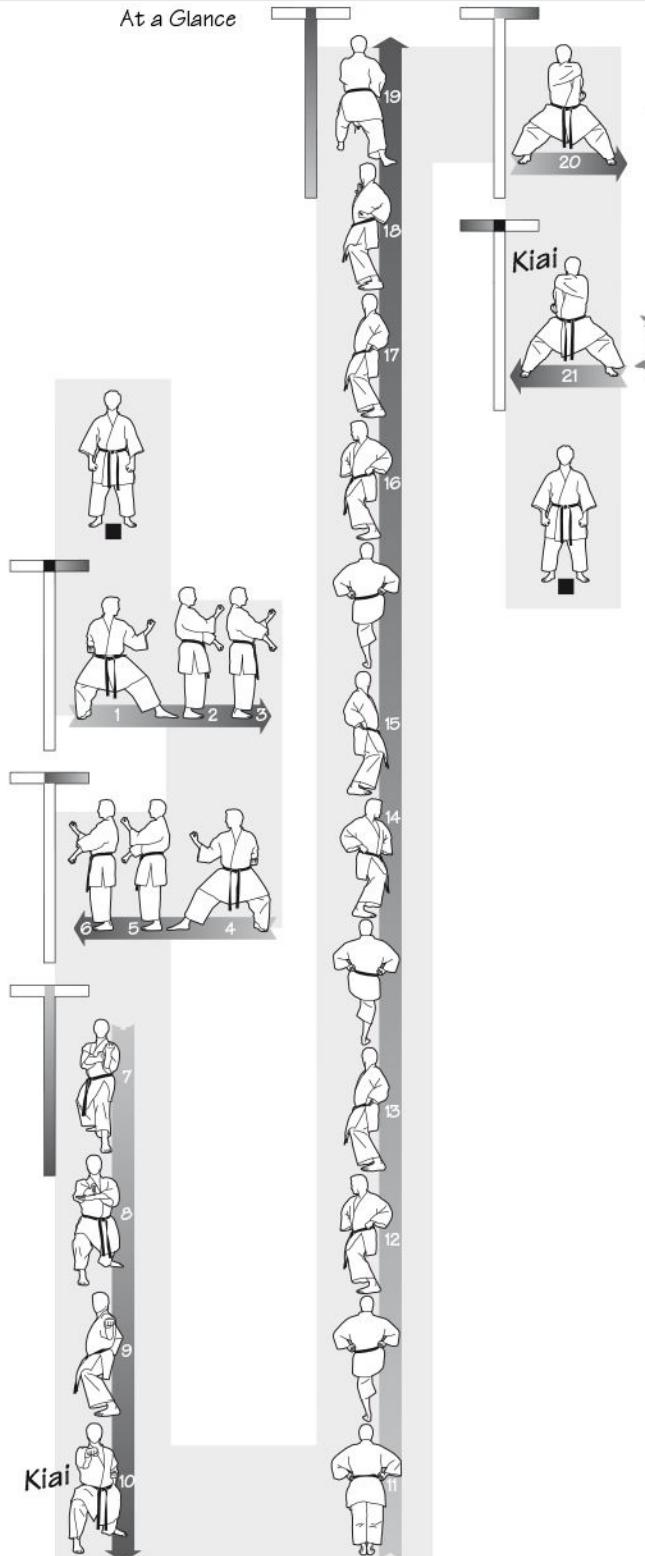
Also the blocking techniques (Nos. 16 and 19), which are performed in hanmi posture and combined with other techniques, require a certain amount of body control. The hanmi posture in position No. 19 brings about a change in the zenkutsu dachi; the stance is about one foot shorter. This should be practiced carefully in order to finish the kata at exactly the same point where it began. This kata clearly presents a greater challenge to the karateka than Heian shodan.

*Duration: About 40 seconds*

# **Heian sandan**

# Heian sandan 平安三段

At a Glance



# 平 Heian sandan

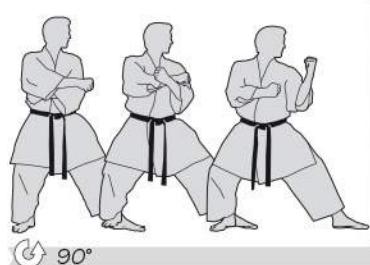
Enbusen

Peaceful Mind, Level 3

平安三段



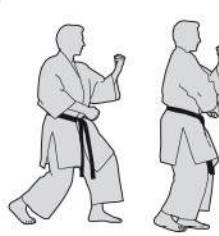
Yōi  
Hachi ji dachi



90°



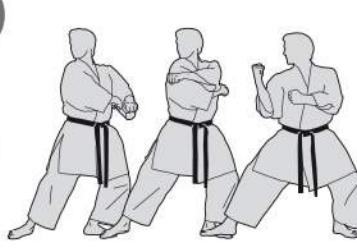
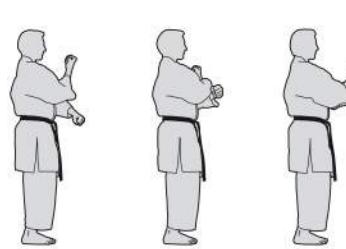
Uchi uke  
Kôkutsu dachi



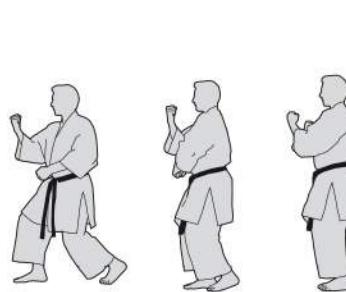
Uchi uke - Gedan barai  
Heisoku dachi



Gedan barai - Uchi uke  
Heisoku dachi



Uchi uke  
Kôkutsu dachi

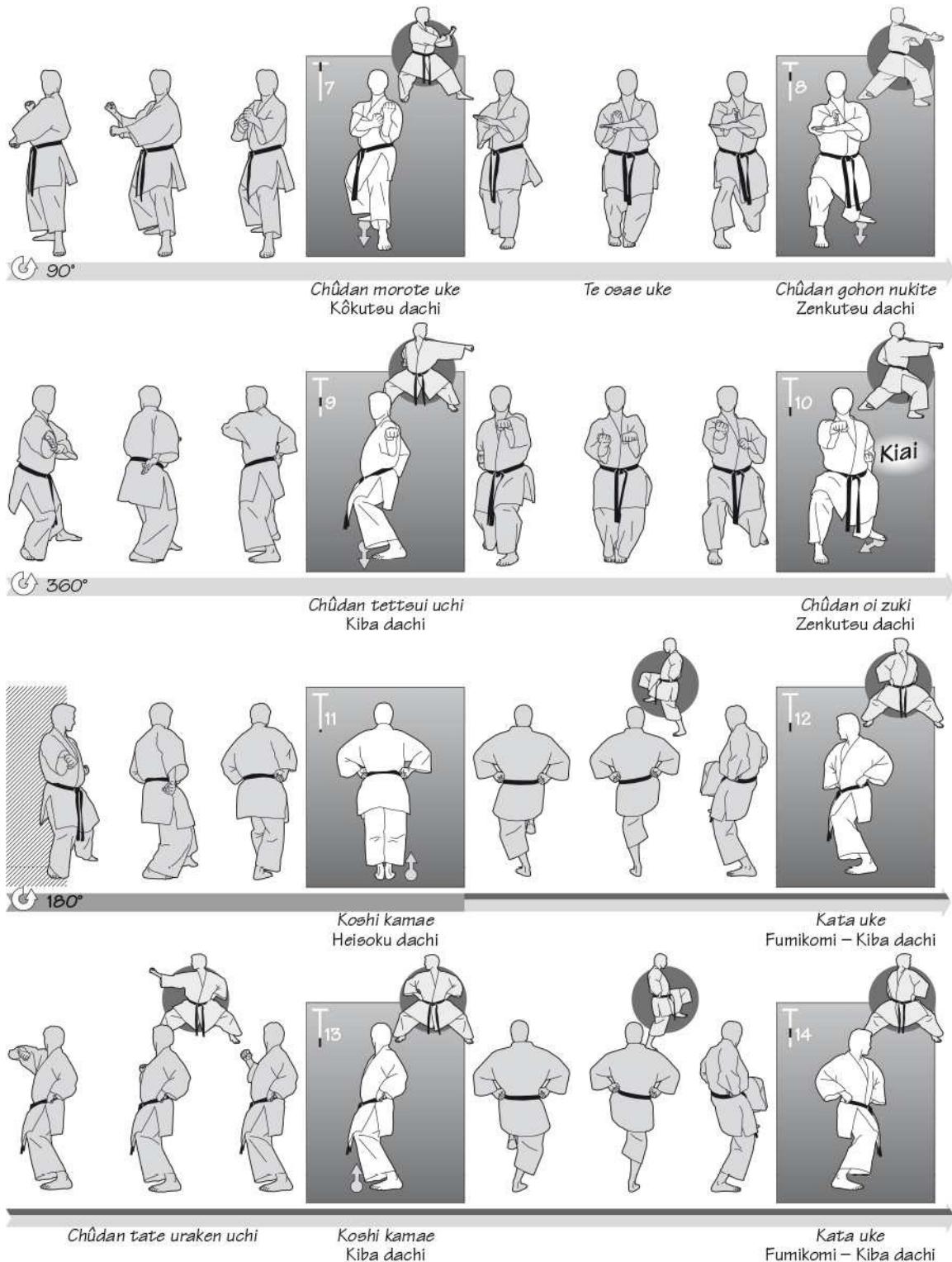


Uchi uke - Gedan barai  
Heisoku dachi

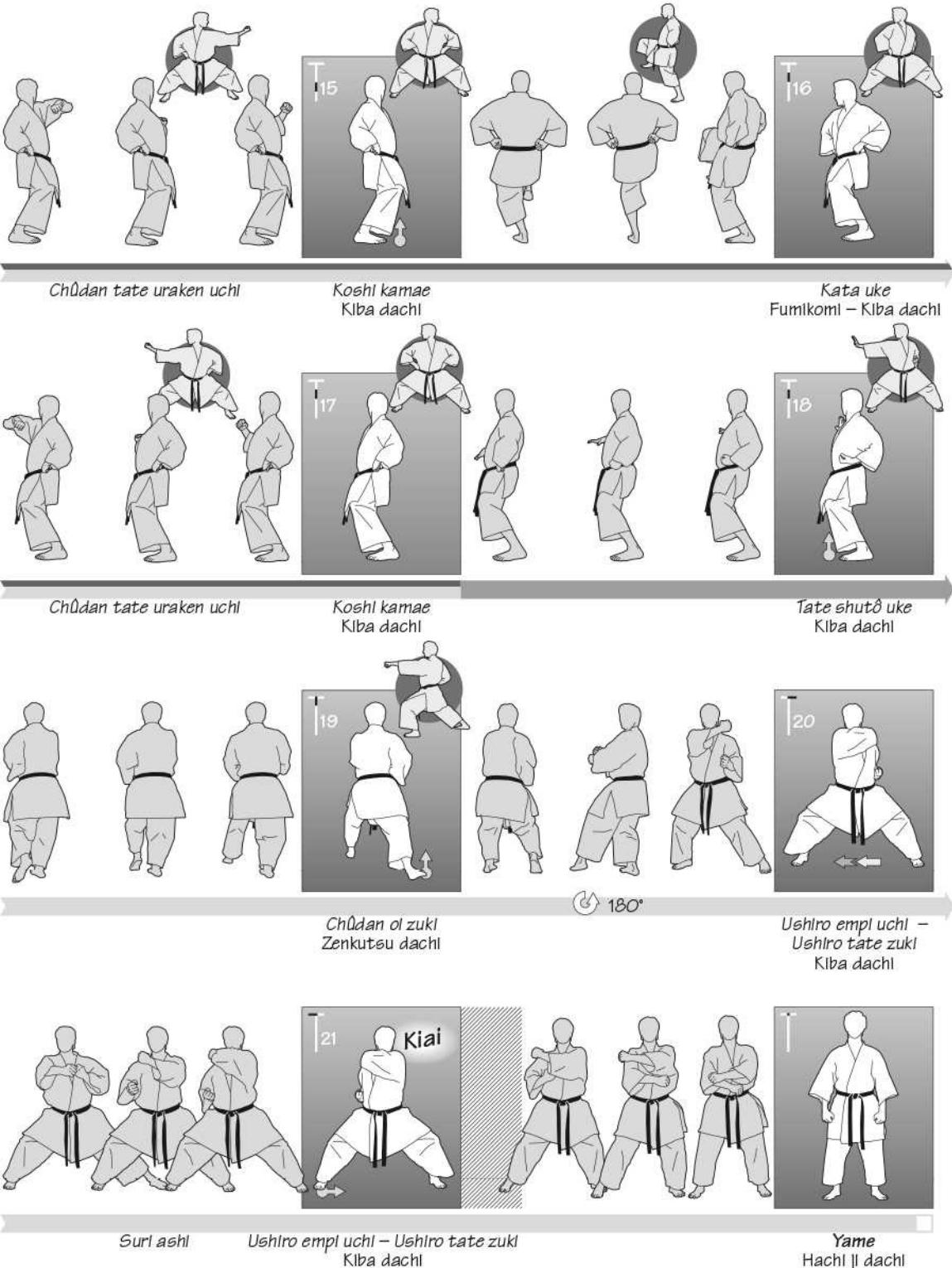


Gedan barai - Uchi uke  
Heisoku dachi

Heian sandan



Heian sandan



Although the enbusen of Heian sandan is very simple, the kata itself is not. The double block at the beginning (Nos. 2–3 and 5–6) is already more demanding than a normal block. For stylistic reasons no counter techniques follow after these defenses.

For the first time the sideward kiba dachi stance appears. In that stance a shoulder block (kata uke) is practised, which can be very useful in a close combat. Kata uke should be executed not only with the arm, but also with the support provided by hip rotation. Keep in mind that the kiba dachi remains unchanged during this. One should not forget the techniques that precede this: the stomping kick (fumikomi). To perform this strongly the knee must be raised in preparation deliberately and clearly.

Meanwhile the karateka has learned a lot about coordination, so he is now asked to practise an attack without any recoil: Tate uraken uchi (between Nos. 12–13, 14–15, and 16–17). To be effective, this technique has to be executed with a lot of force (kime). Another very important aspect is the counter with the blocking arm (happens rarely, but is very helpful in certain defense situations).

Finally, with the two backward zukis (Nos. 20 and 21) one should be aware that the other arm is striking with the elbow at the same time (ushiro empi uchi), and should execute the techniques accordingly.

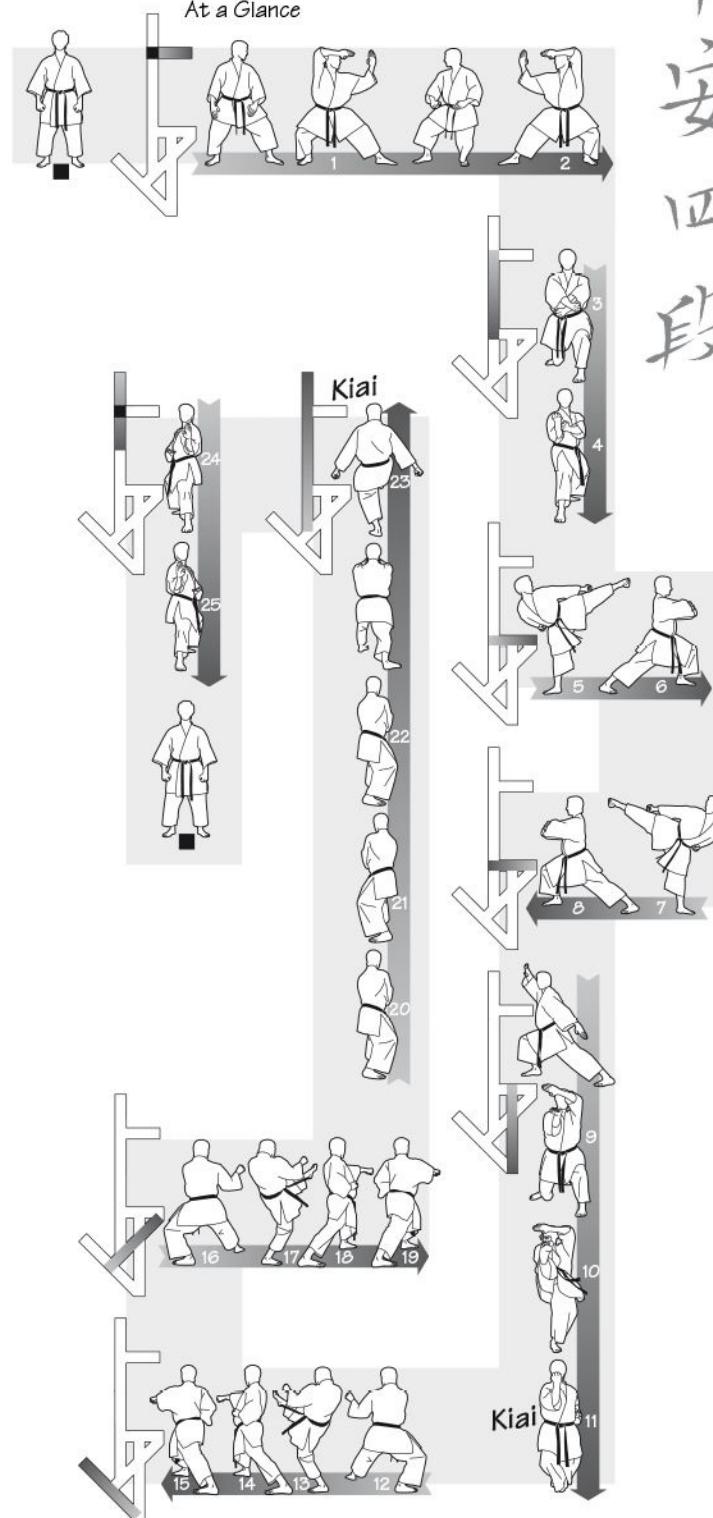
*Duration: About 40 seconds*

# **Heian yondan**

# Heian yondan

平安四段

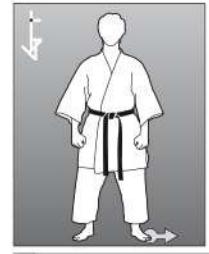
At a Glance



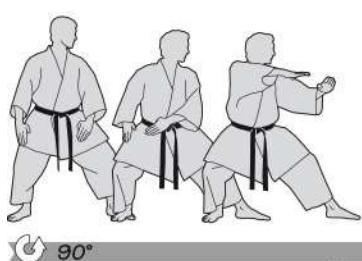
# 平 Heian yondan

Enbusen

Peaceful Mind, Level 4



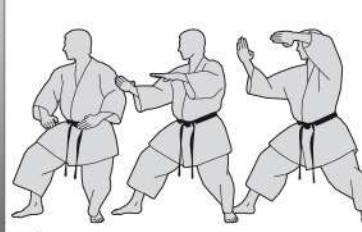
Yōi  
Hachi ji dachi



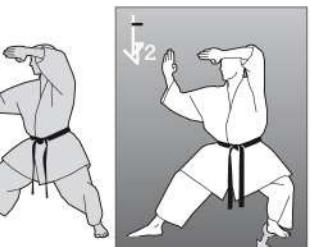
90°



Jōdan haishu uke – Jōdan kamae  
Kōkutsu dachi



180°



Jōdan haishu uke – Jōdan kamae  
Kōkutsu dachi

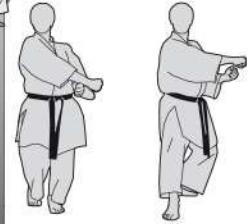


90°

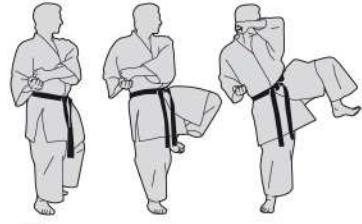
Koshi kamae



Gedan jūji uke  
Zenkutsu dachi



Chūdan morote uke  
Zenkutsu dachi

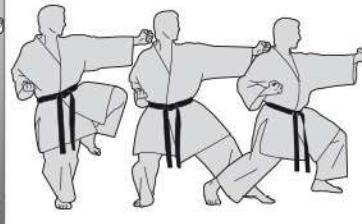


90°

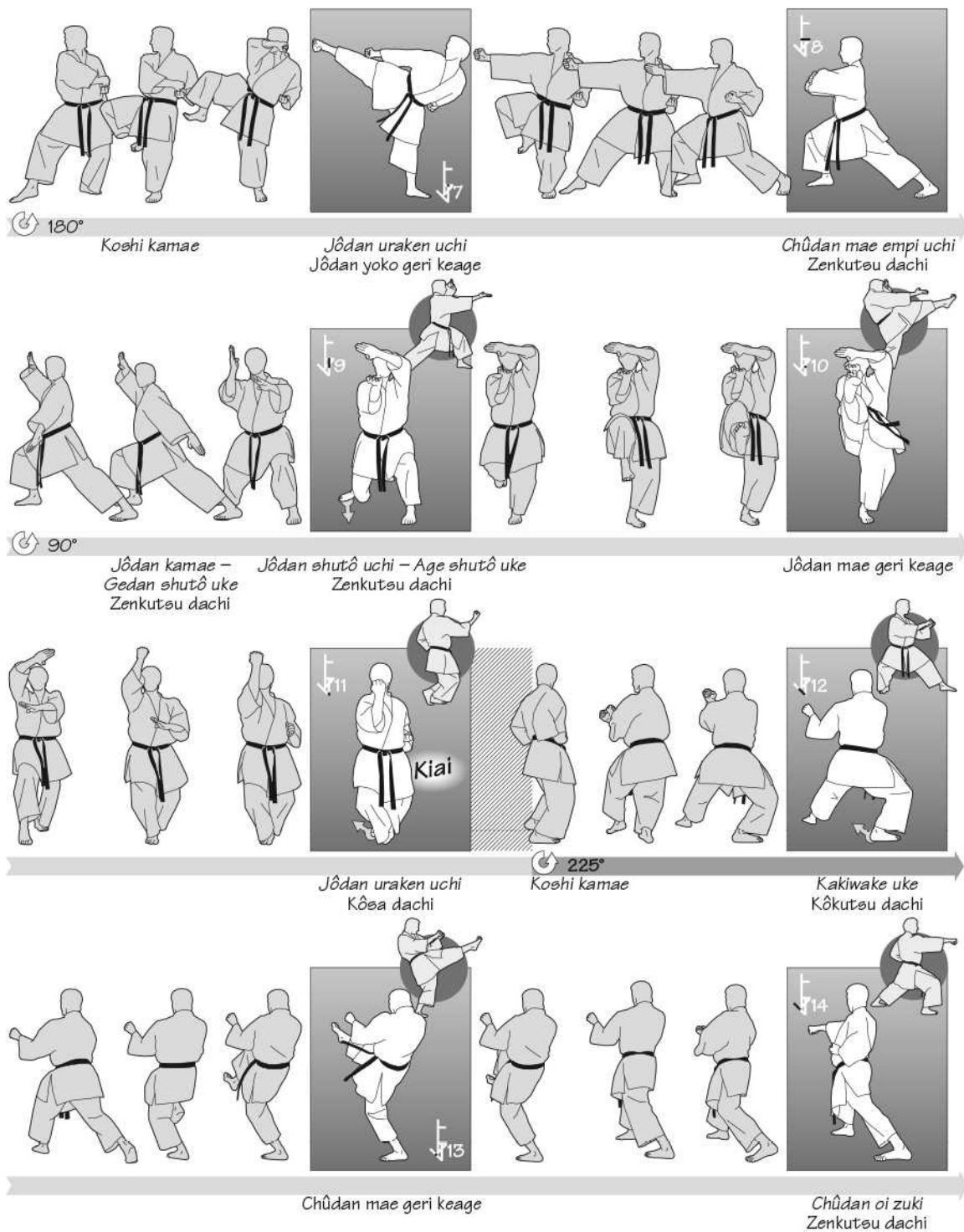
Koshi kamae

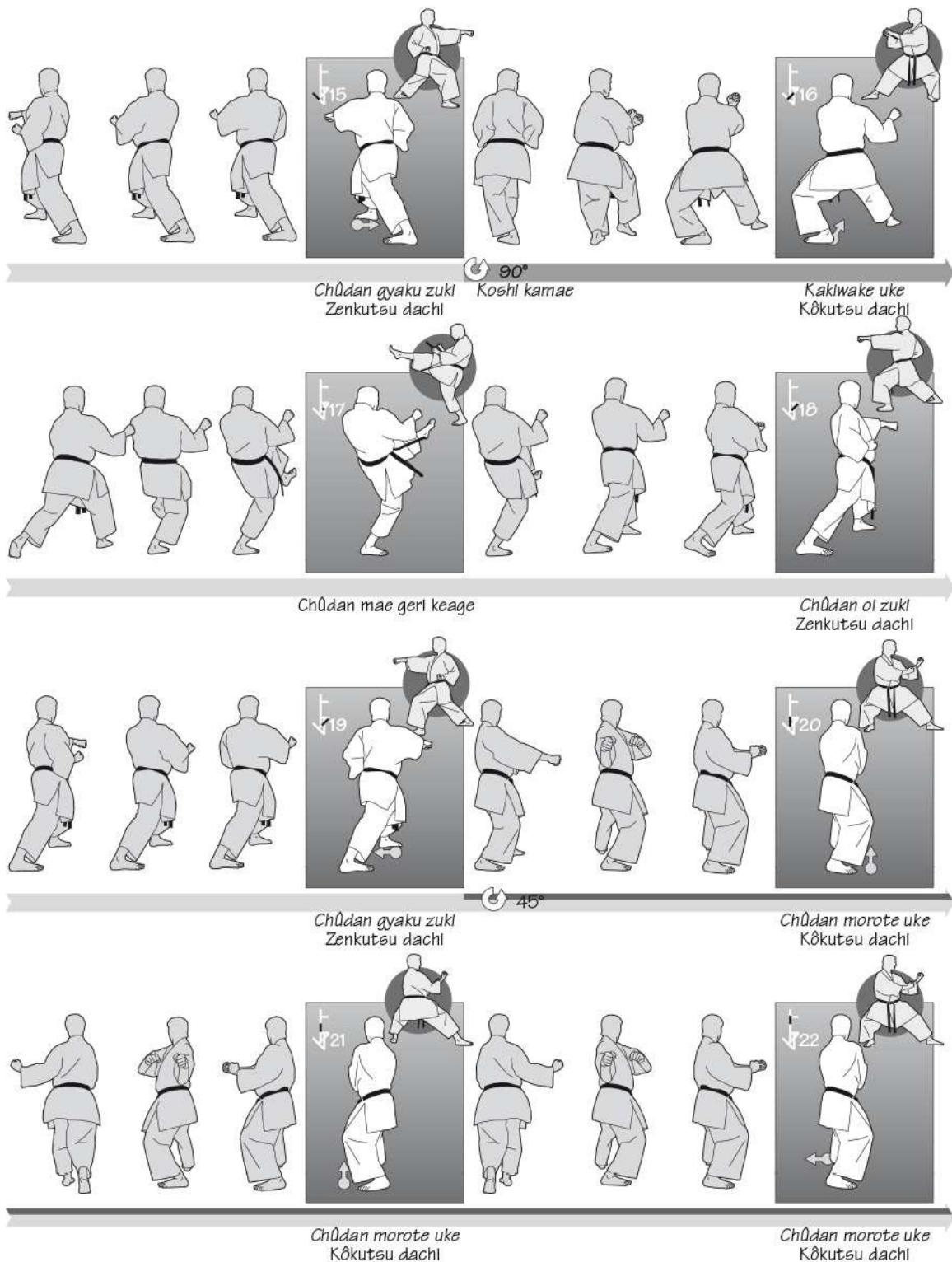


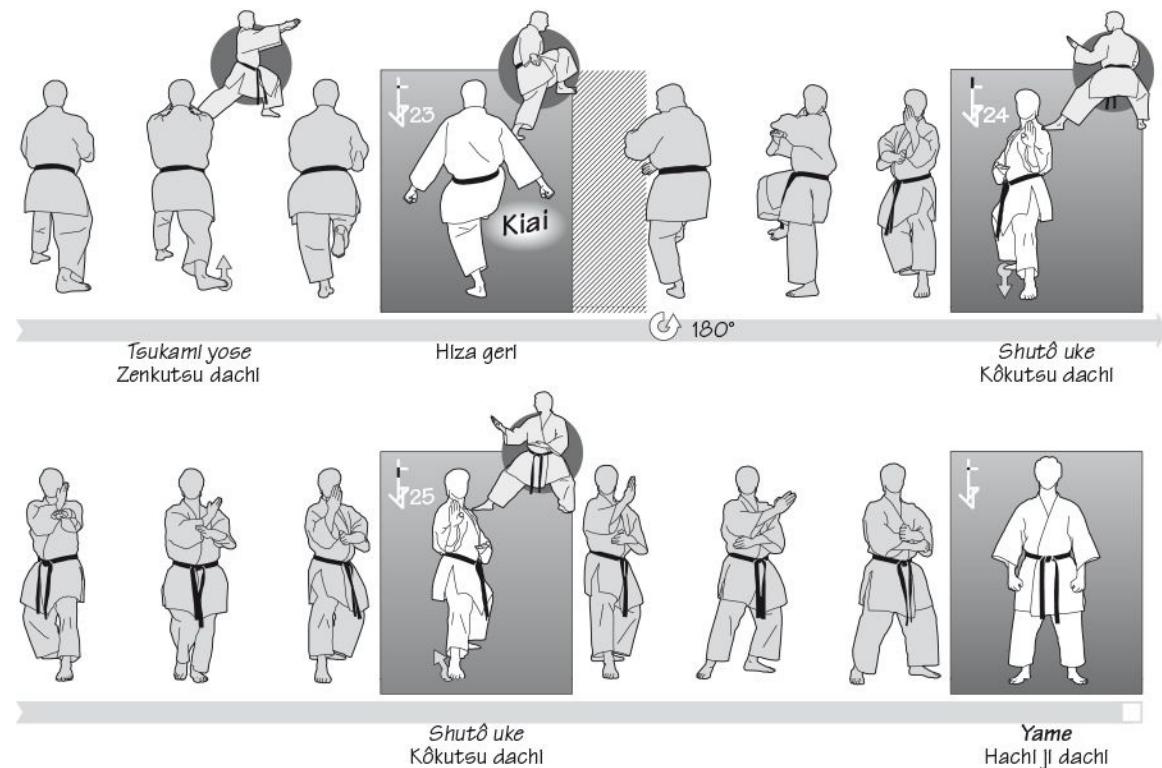
Jōdan uraken uchi  
Jōdan yoko geri keage



Chūdan mae empi uchi  
Zenkutsu dachi







The enbusen of Heian yondan is very complex. All stances and turns must be done very carefully in order to end up at the same point. Stylistic, slow movements appear, which lend beauty to the kata.

As already seen in Heian sandan, there are blocking techniques here (Nos. 1 and 2) that do not have any counter techniques. It is absolutely necessary to always keep this in mind so that the kata does not become a mere collection of various techniques, but remains a contest against imaginary opponents!

After the first technique the right leg has to be drawn slowly to the gravity point, to slide immediately afterward toward the front, so that the arm techniques and the stance reach the end position (No. 2) together.

After technique No. 6, chûdan mae empi uchi, the left leg has to be pulled back half a stance. After that the double technique jôdan uraken uchi/jôdan yoko geri keage (No. 7)

follows.

The uraken uchi (No. 11) is performed in many different ways. However a stable end position in kôsa dachi, in which the gravity point has to be placed to the front and downward, is always important. From the mae geri on the way to kôsa dachi, pay attention to constantly keeping the gravity point low.

As far as the self-defense aspect of the kakiwake uke (Nos. 12 and 16) goes, fast reaction is needed before the opponent can get a proper hold (to free yourself from the hold of both hands on the collar).

After the morote uke (No. 22) the opponent's head is grabbed and pulled down against the raised knee.

Several techniques in Heian yondan are new. Since these techniques are usually rarely implemented outside of this kata, they should be intensively practised.

*Duration: About 50 seconds*

# **Heian godan**

# Heian godan 平安五段

At a Glance



# 平 Heian godan

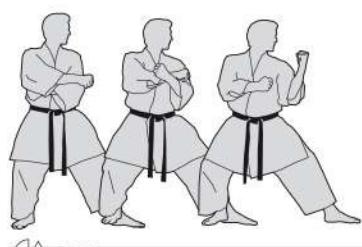
Enbusen

Peaceful Mind, Level 5

安  
五  
段



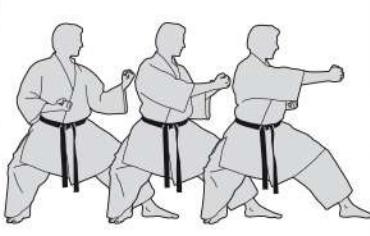
Yōi  
Hachi ji dachi



⟳ 90°



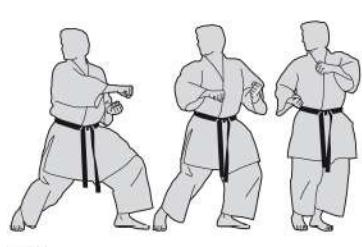
Uchi uke  
Kōkutsu dachi



Chūdan gyaku zuki  
Kōkutsu dachi



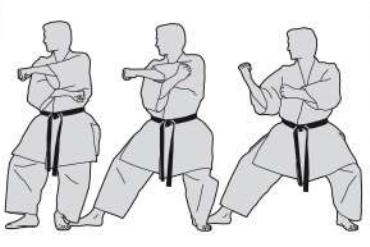
Uchi uke  
Kōkutsu dachi



⟳ 180°



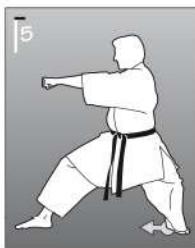
Chūdan kagi zuki  
Heisoku dachi



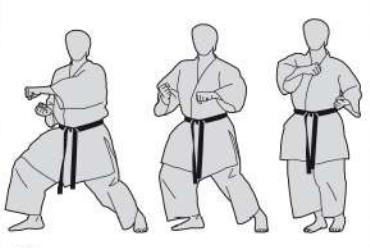
Chūdan kagi zuki  
Heisoku dachi



Chūdan gyaku zuki  
Kōkutsu dachi

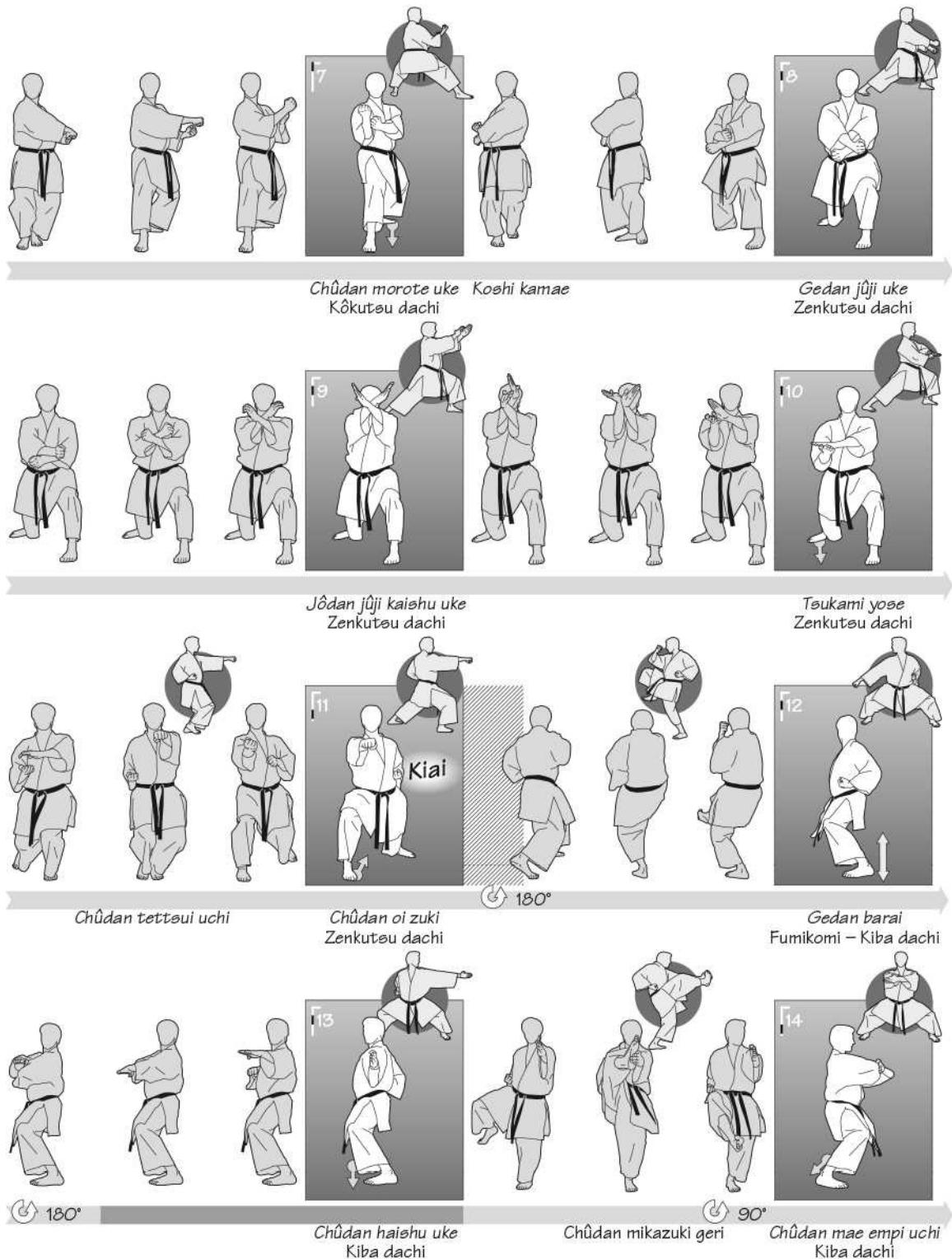


Chūdan gyaku zuki  
Kōkutsu dachi

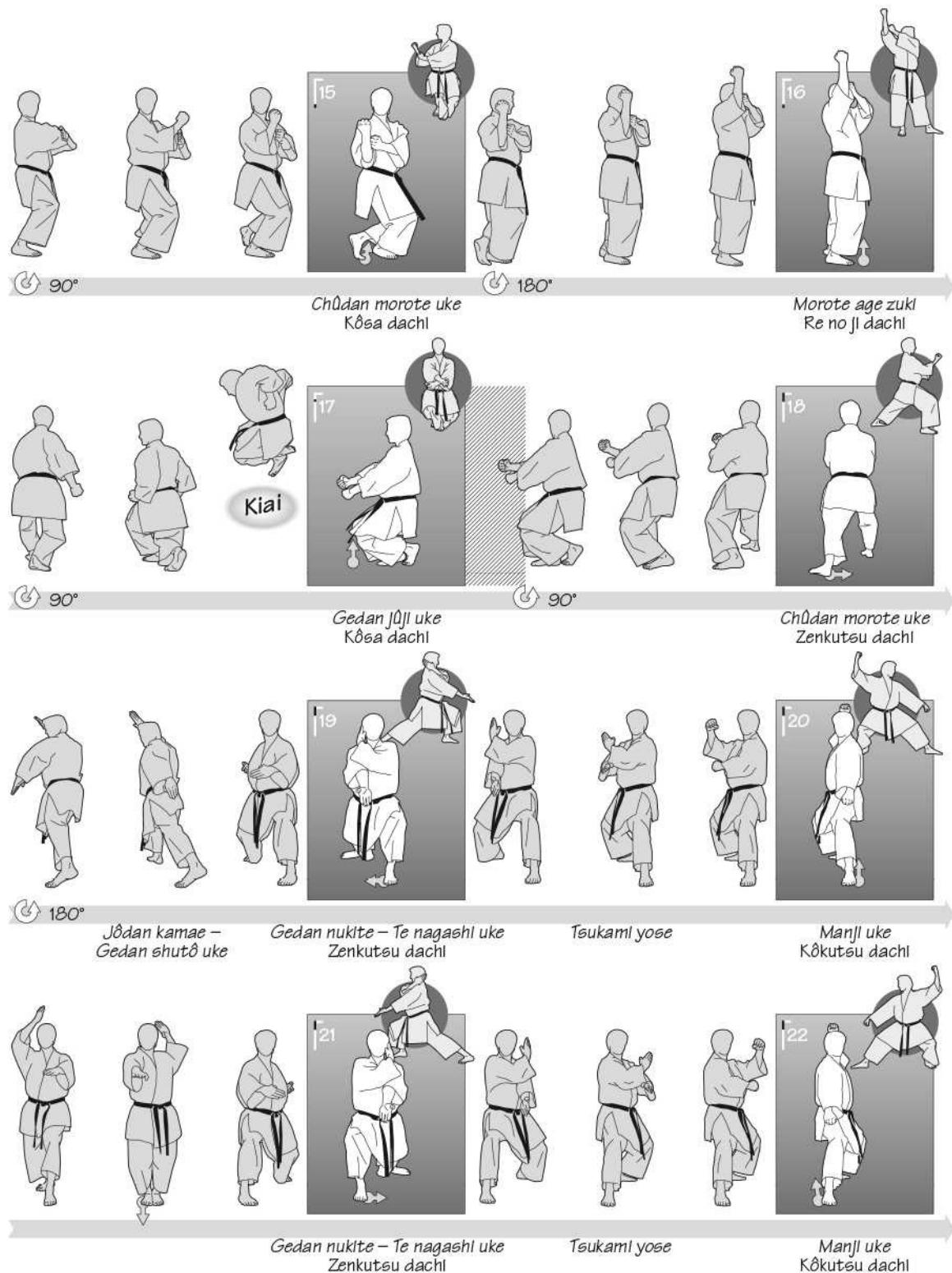


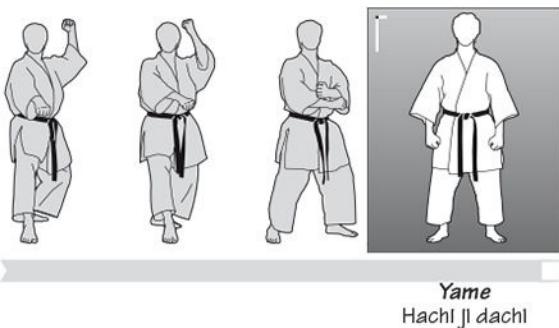
⟳ 90°

Heian godan



Helan godan





Heian godan starts immediately with something new: block and counter in kôkutsu dachi (Nos. 1–2 and 4–5). The difficulty lies in executing both with the body held poised and the stance, stable and correct, as the hip rotates to the gyaku zuki. Then follows the mizu-nagare posture that can be interpreted as a fist strike (Nos. 3 and 6).

For the first time a jump appears in a kata. With the jump the karateka avoids the attack that the opponent makes with a stick (graphic before No. 17). What is important here is that during the jump the legs must be drawn up and the jump itself must be high enough to escape the imaginary attack. The landing after the jump should be stable so that the counter can follow quickly and effectively.

Twice the blocking technique tsukami yose—grab and pull (between Nos. 19 and 20, likewise Nos. 22 and 23)—appears as a possible interpretation. Alternatively the change from zenkutsu dachi to kôkutsu dachi (Nos. 19–20 and 22–23) can also be executed in the following manner: In zenkutsu dachi both feet stay on one line; therefore, the following kôkutsu dachi is correct even without moving the front foot between these two stances.

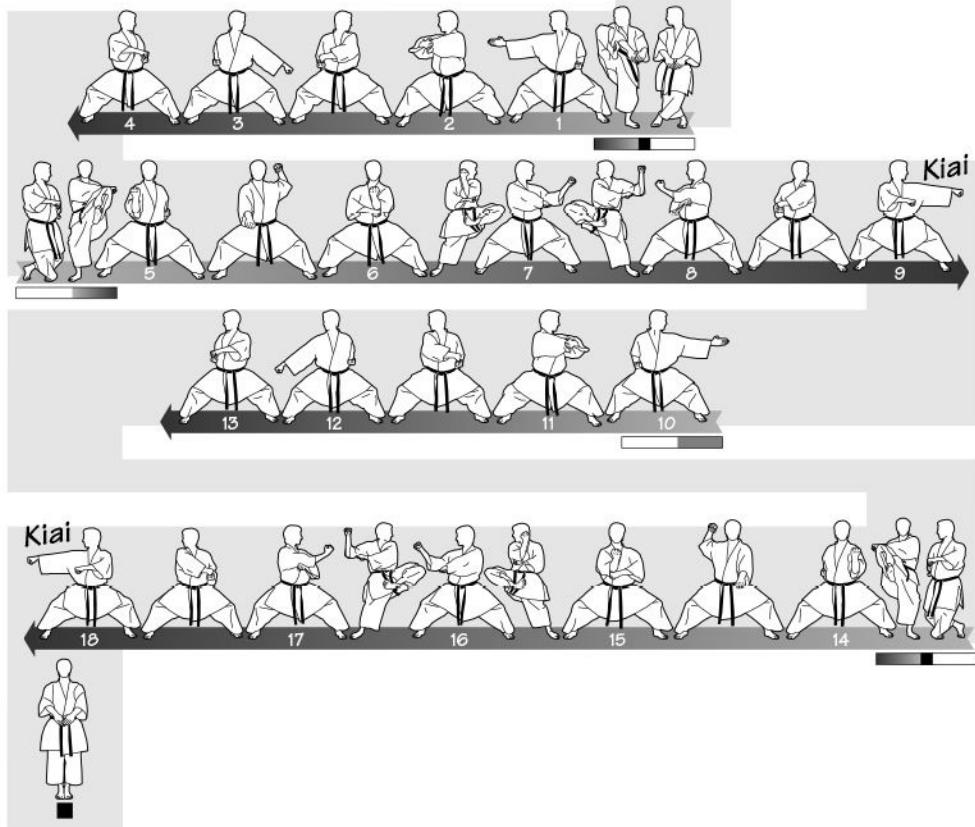
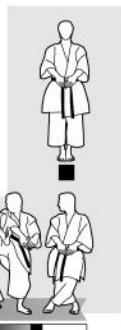
*Duration: About 50 seconds*

# **Tekki shodan**

# Tekki shodan

At a Glance

鐵  
騎  
初  
段



# 鉄騎初段 Tekki shodan

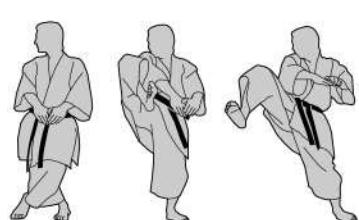
Enbusen

Iron Knight, Level 1

騎初段



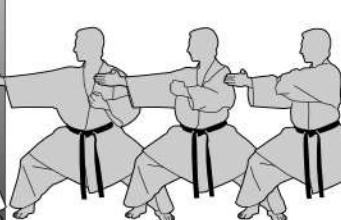
Yōi  
Haisoku dachi



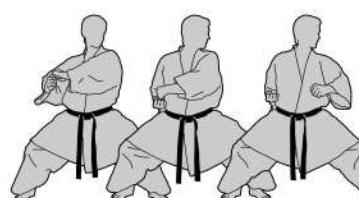
90°



Chūdan haishu uke  
Fumikomi – Kiba dachi



Chūdan mae empi uchi  
Kiba dachi

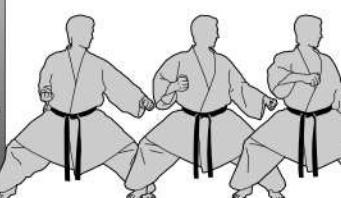


180°

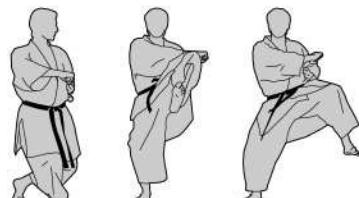
Koshi kamae



Gedan barai  
Kiba dachi

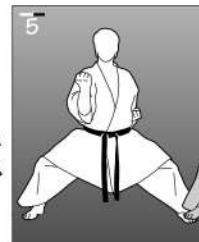


Chūdan kagi zuki  
Kiba dachi

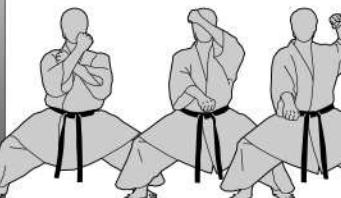


90°

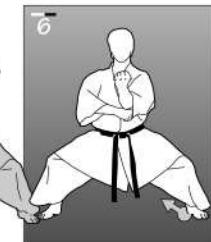
90°



Uchi uke  
Fumikomi – Kiba dachi

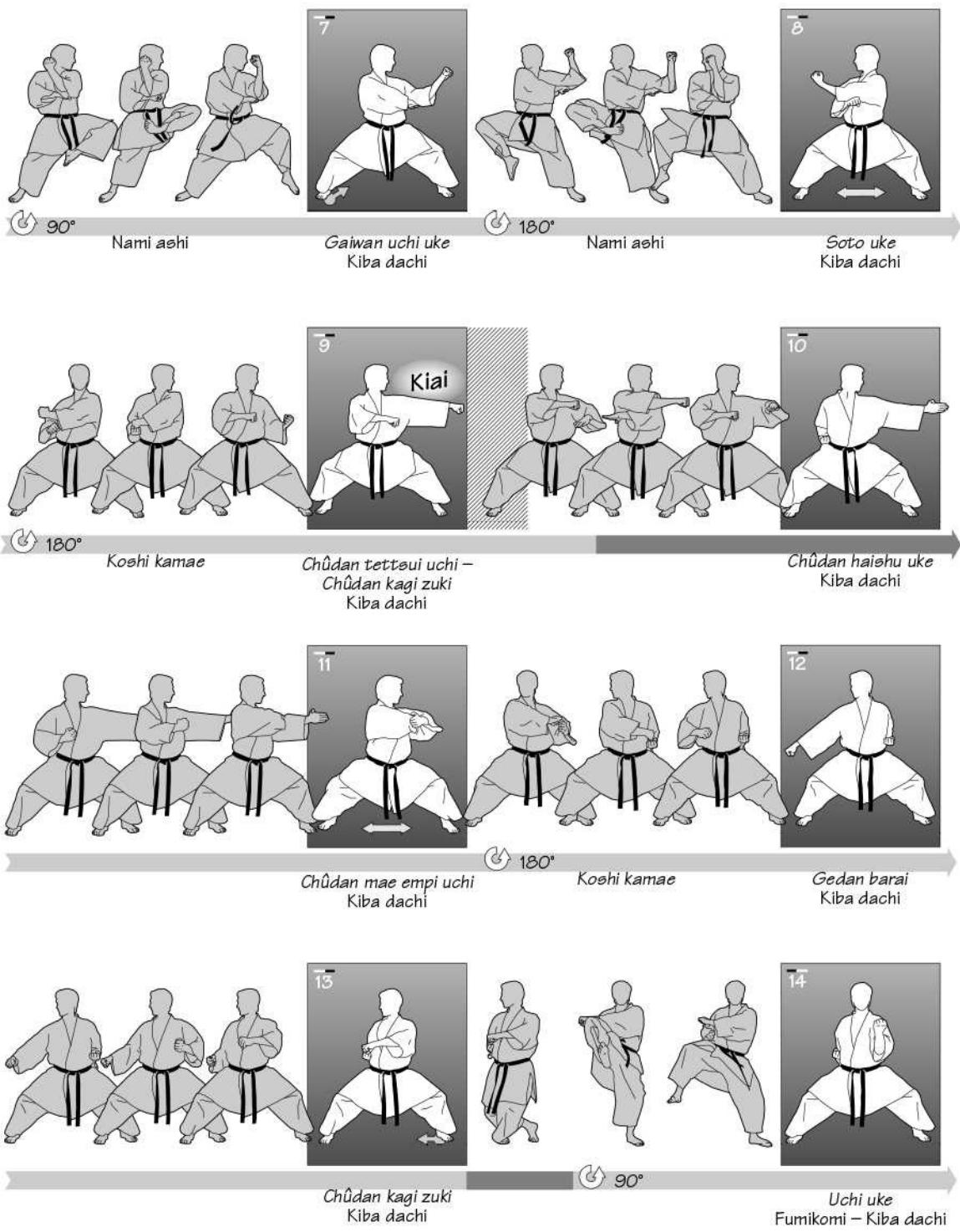


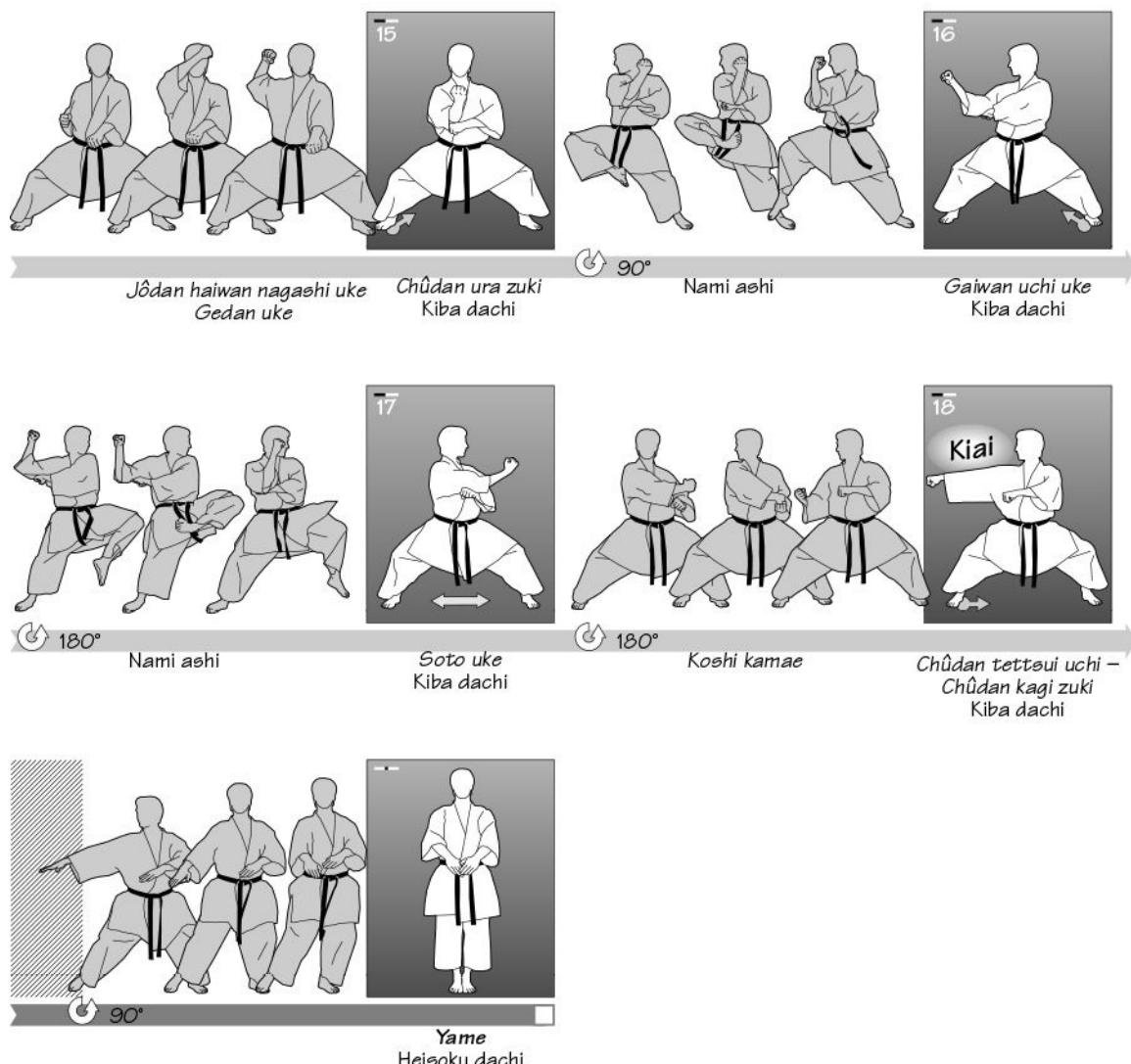
Jōdan halwan nagashi uke  
Gedan uke



Chūdan ura zuki  
Kiba dachi

Tekki shodan





The original name of the Tekki kata is Naihanchi (or Naifanchi). The Wadô-ryû, Shôrin-ryû, and Shitô-ryû styles have kept the name Naihanchi. The three Tekki katas have a special theme: stepping sideways from the kiba dachi stance. In Tekki shodan the *yôi* no longer takes place in hachi ji dachi but in heisoku dachi. The hands are kept in front of the body, the left hand partly covering the right. The enbusen is a straight line, therefore, the cross-foot stance has to be executed precisely, otherwise, the end point would tend toward the front. Most techniques are executed to the side, so upper-body twists happen quite often. To keep the

stances correct and stable a continuous check is required. The fumikomi techniques (Nos. 5 and 14) are performed with big circular movements. To achieve correct rhythm for the techniques empi uchi/koshi kamae and gedan barai/kagi zuki (Nos. 2–4 and 11–13), each of the two technique pairs must be combined. The techniques after the uchi uke (Nos. 5 and 14) follow in quick and fluent movements to the kime point, ura zuki (Nos. 6 and 15). With the nami-ashi techniques it is important to keep the following in mind:

- The legs should be pulled up very high to avoid the ashi-barai attacks.
- To allow a counter with maximum speed the body weight should not be shifted.

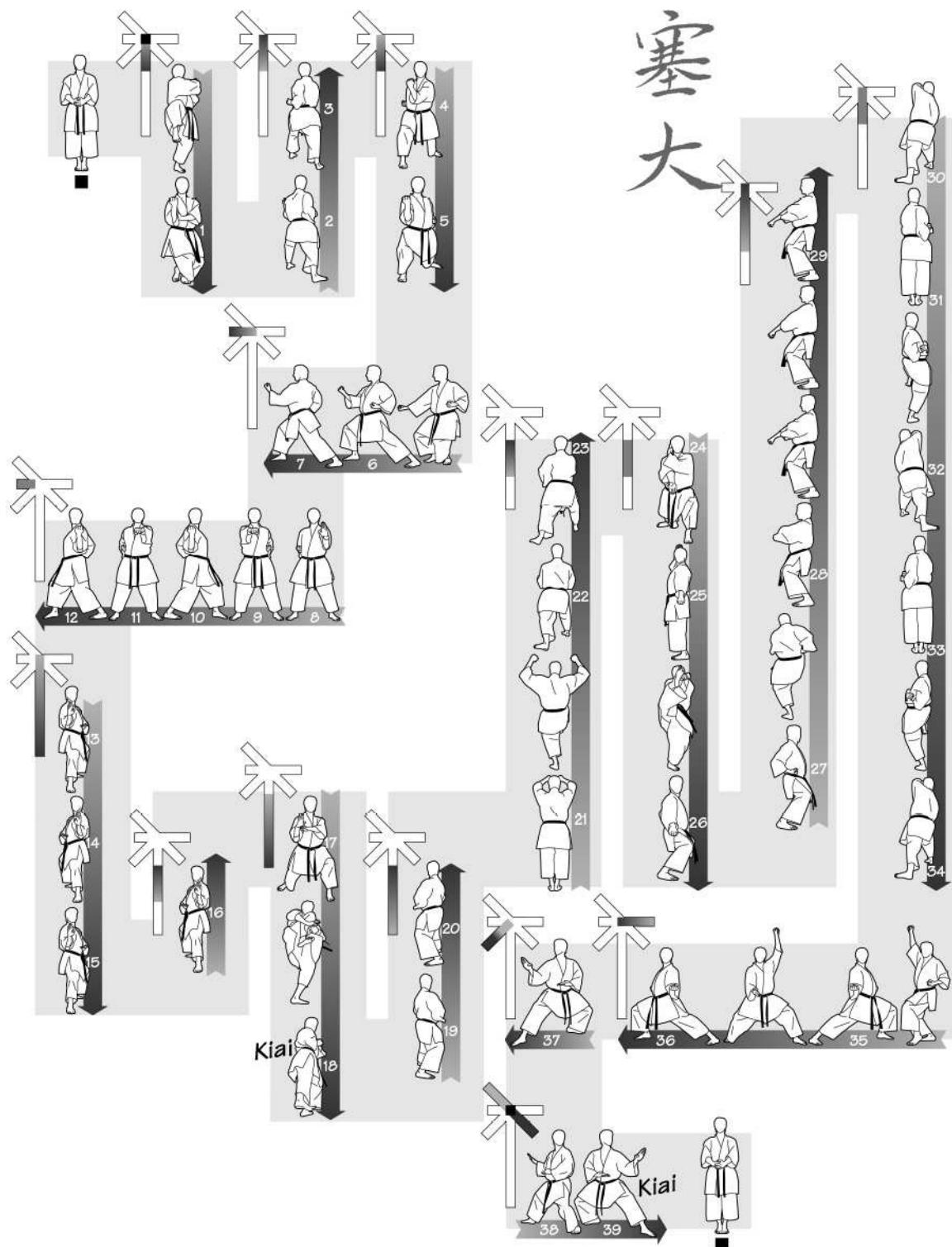
To give expression to this kata you should pay special attention to where you cast your glances. Since opponents very often attack from different directions, a well-timed head turn is a sign of fighting spirit.

*Duration: About 50 seconds*

# **Bassai dai**

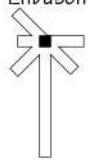
# Bassai dai 抜塞大

At a Glance



# Bassai dai

Enbusen

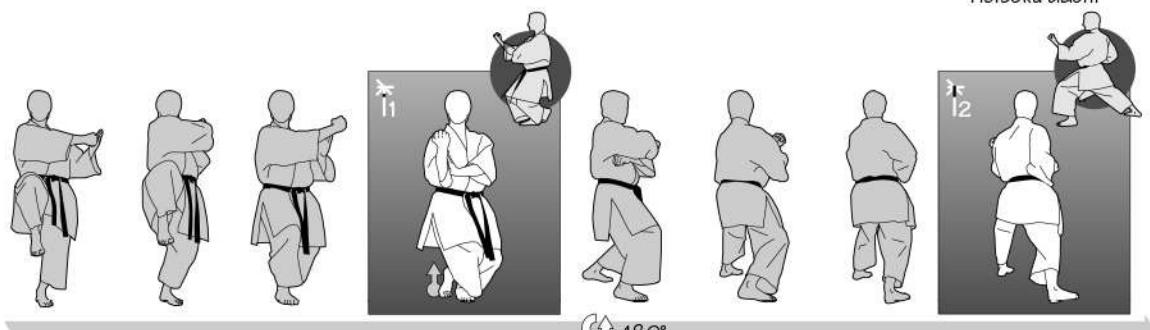


# 拔塞大

To Penetrate a Fortress - Greater

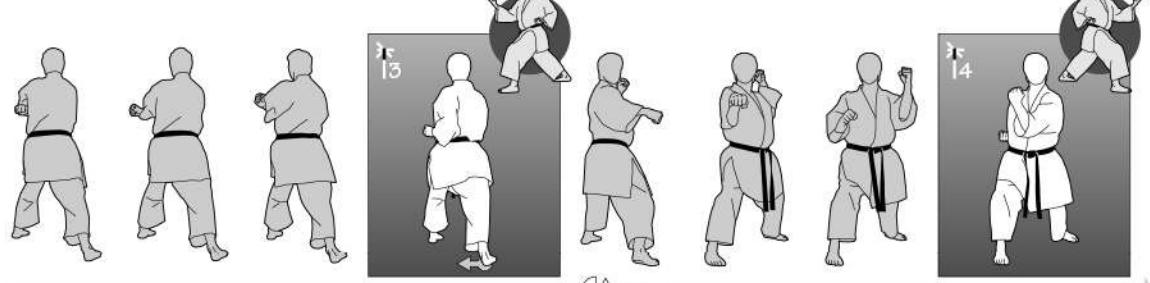


**Yōi**  
Heisoku dachi



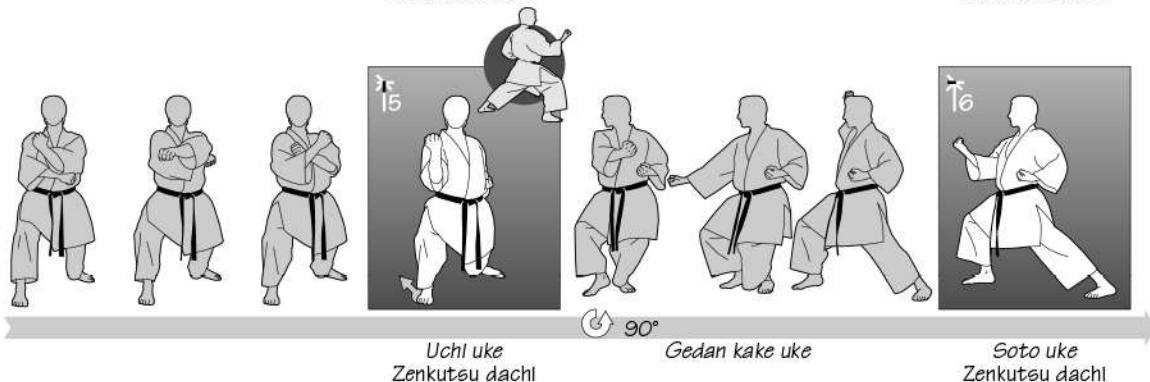
180°

Uchi uke  
Zenkutsu dachi



180°  
Uchi uke gyaku hanmi  
Zenkutsu dachi

Soto uke gyaku hanmi  
Zenkutsu dachi



90°  
Uchi uke  
Zenkutsu dachi

Gedan kake uke

Soto uke  
Zenkutsu dachi

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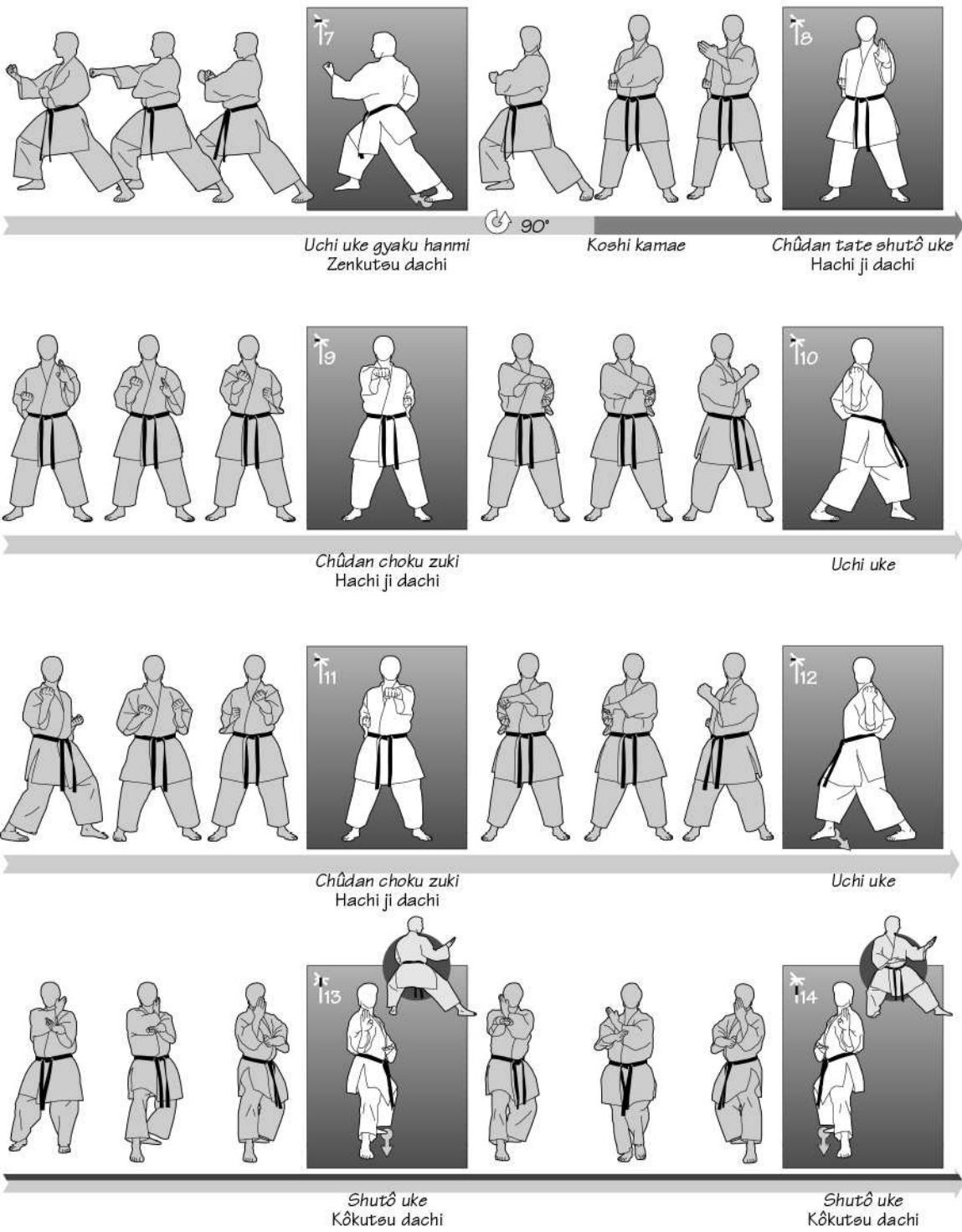
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90°

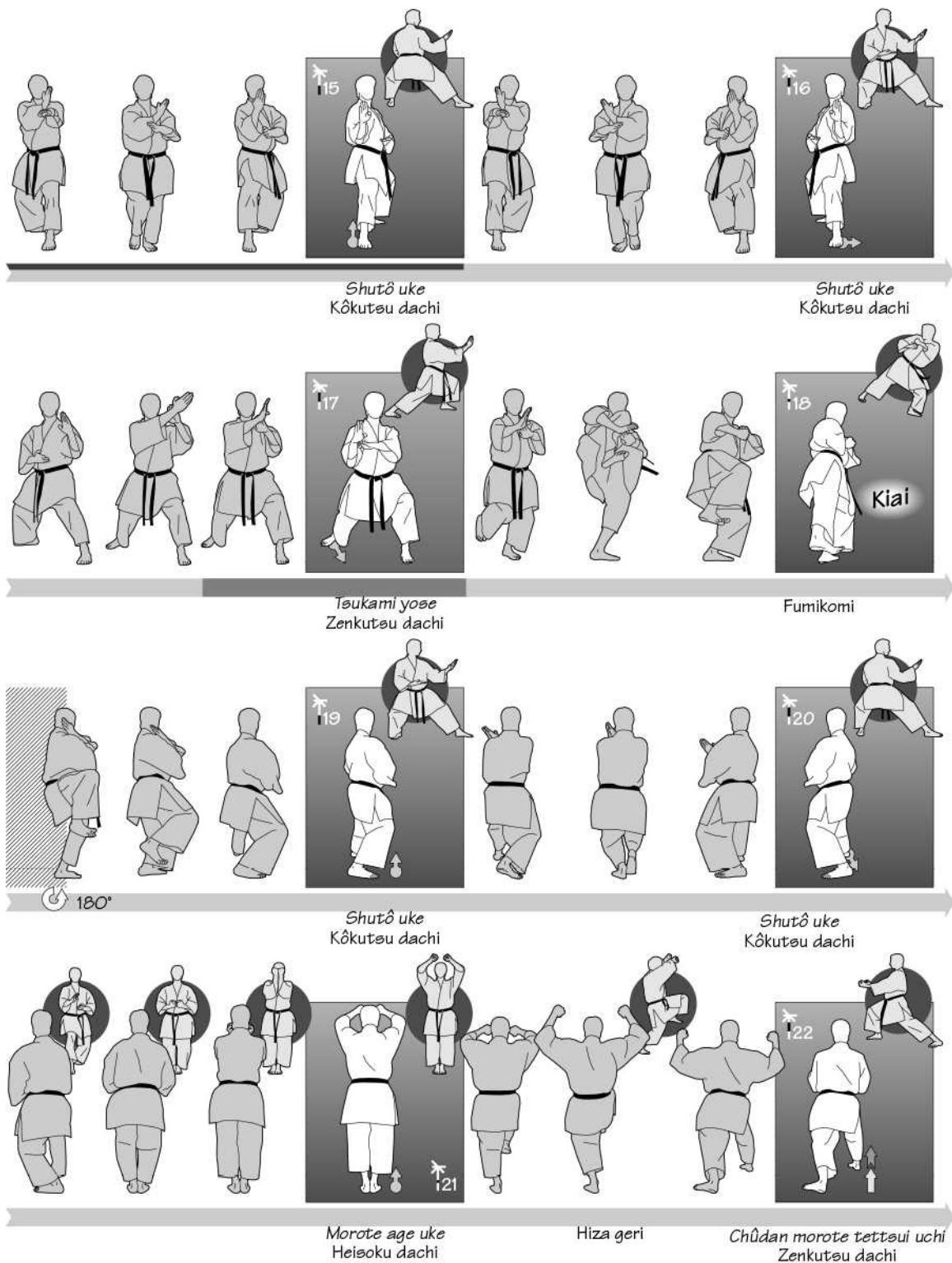
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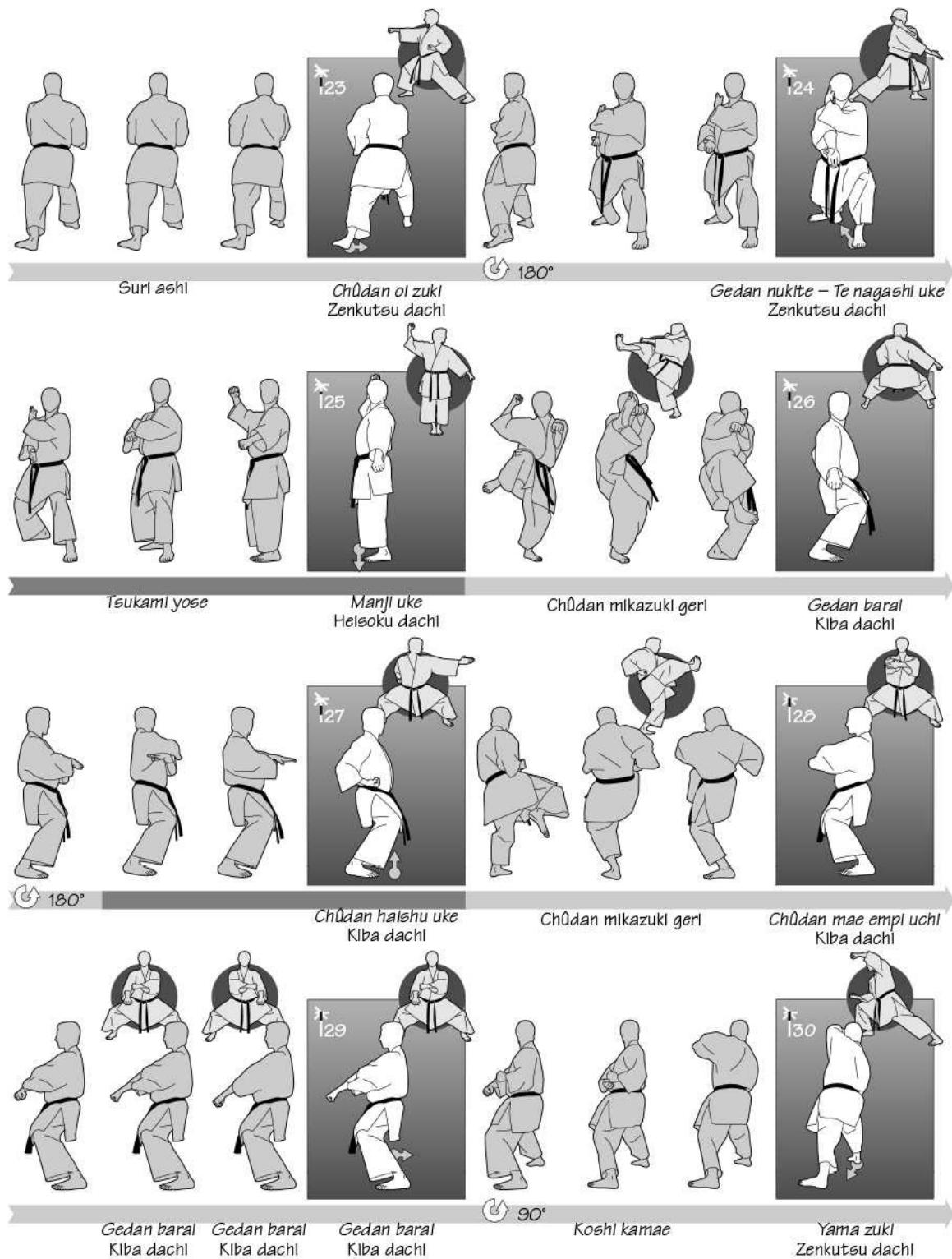
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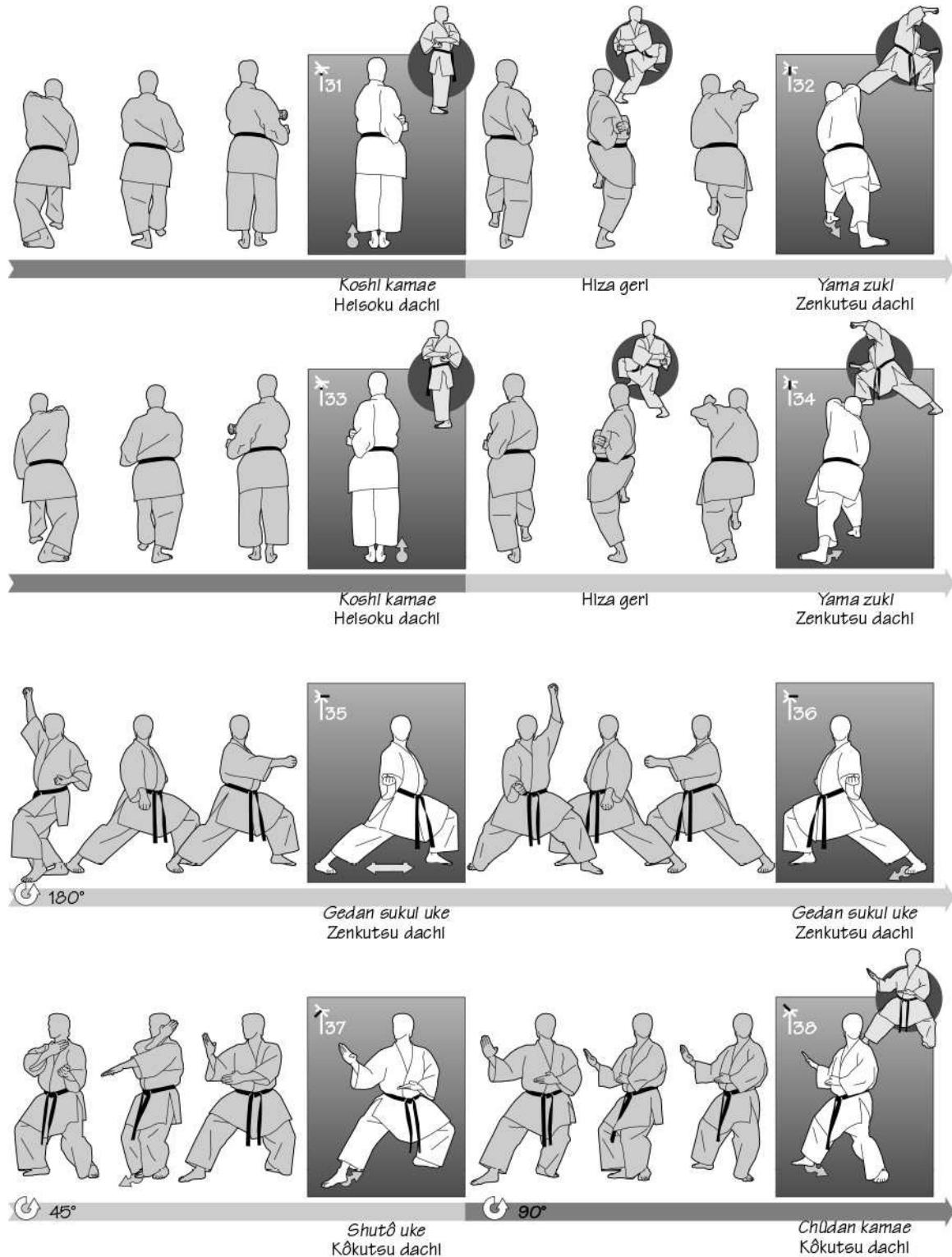
Bassai dai

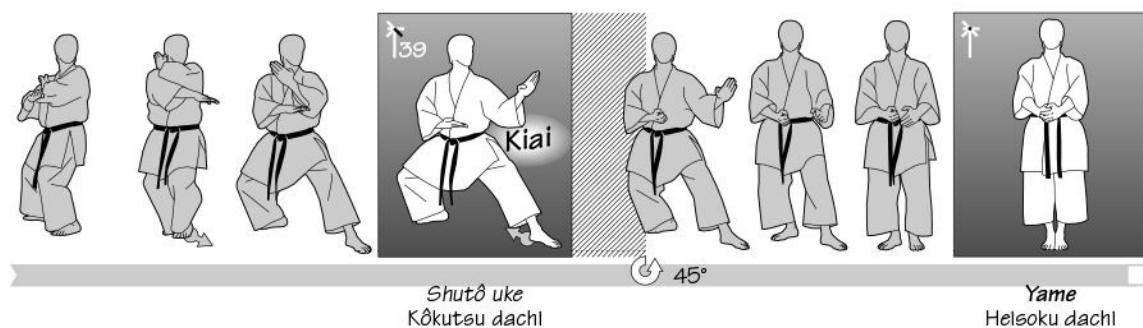


Bassai dai









Bassai Dai is marked by very strong techniques. The name of the kata itself, "to penetrate a fortress," indicates its character.

The *yôi* in Bassai Dai takes place in heisoku dachi. The right fist is enclosed within the left hand. This kind of hand posture can also be found in other kata and symbolizes the victory of flexibility over power.

In Bassai Dai this principle is understood as follows: Beyond basic techniques, new solutions are sought in order to win against an attacker.

The first technique already demonstrates the penetration – *oi komi* – of the opponent's cover. One possible interpretation is the defense in *kôsa dachi* (not as strong as in *zenkutsu dachi* for example) in which the opponent is thrown out of balance at the same time that he attacks. Powerful blocking techniques are applied to show, among other things, that strong blocking techniques can demoralize the opponent.

Explosive power and a particular bodily deployment comprise the series of tate shutô uke to uchi uke (Nos. 8–12). Here strong hip rotation is also required. Typical Bassai are *tsukami yose* and *fumikomi* (Nos. 17 and 18). Important in this combination are the countermovements (compact body posture during grabbing in order to prepare for the attack,

extended during the counter); only these allow a maximum of kime. For the three consecutive gedan barai in kiba dachi (No. 29), it takes a lot of practice before a karateka can get strength and effectiveness out of these short techniques.

Instead off attacking with hiza geri (between Nos. 31–32 and 33–34), mikazuki geri can also be used.

Be certain that during the two gedan sukui uke (Nos. 35 and 36), despite the circular arm movement (the blocking technique strikes out from above), the center of gravity stays constantly low to maintain the stability that is required to successfully block the opponent's mae geri and upset his balance.

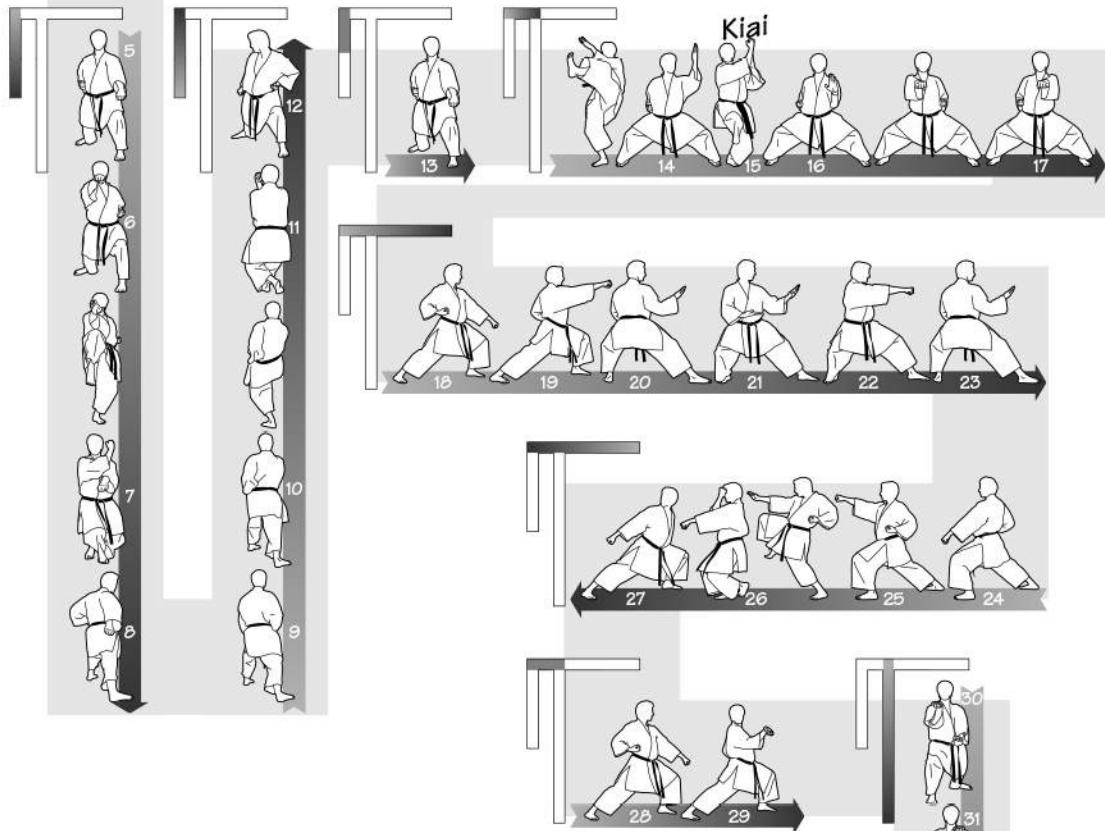
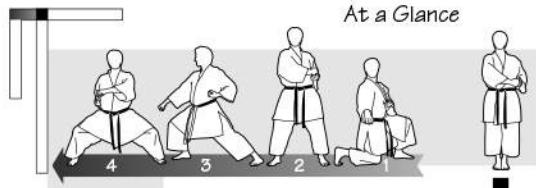
*Duration: About 60 seconds*

# Empi

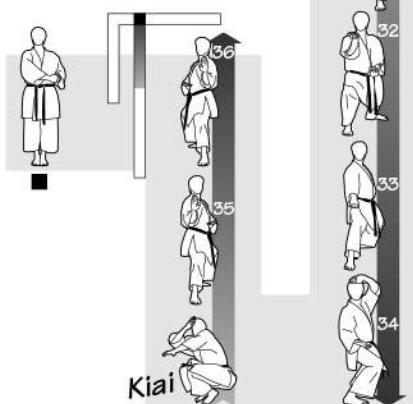
# Empi

燕  
飛

At a Glance



Kiai



# 燕 Empi

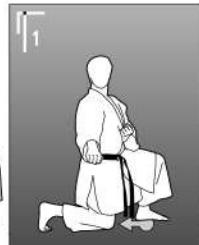
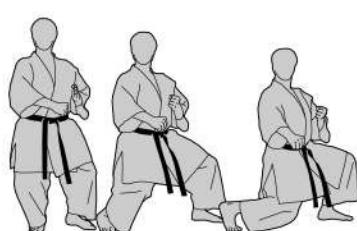
Enbusen



Flight of the Swallow



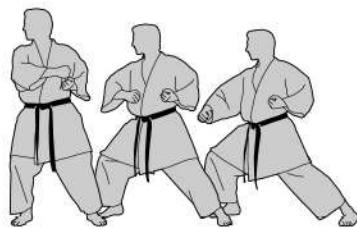
Yō  
Heisoku dachi



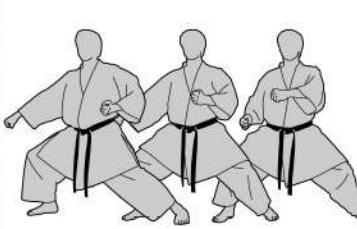
Gedan barai – Chūdan kamae  
Kata hiza dachi



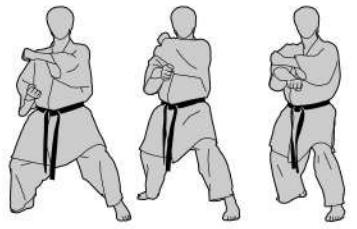
Koshi kamae  
Hachijū dachi



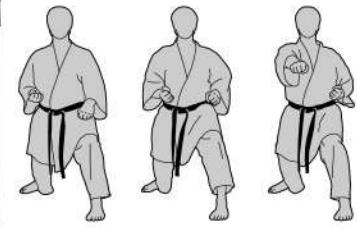
Gedan barai  
Zenkutsu dachi



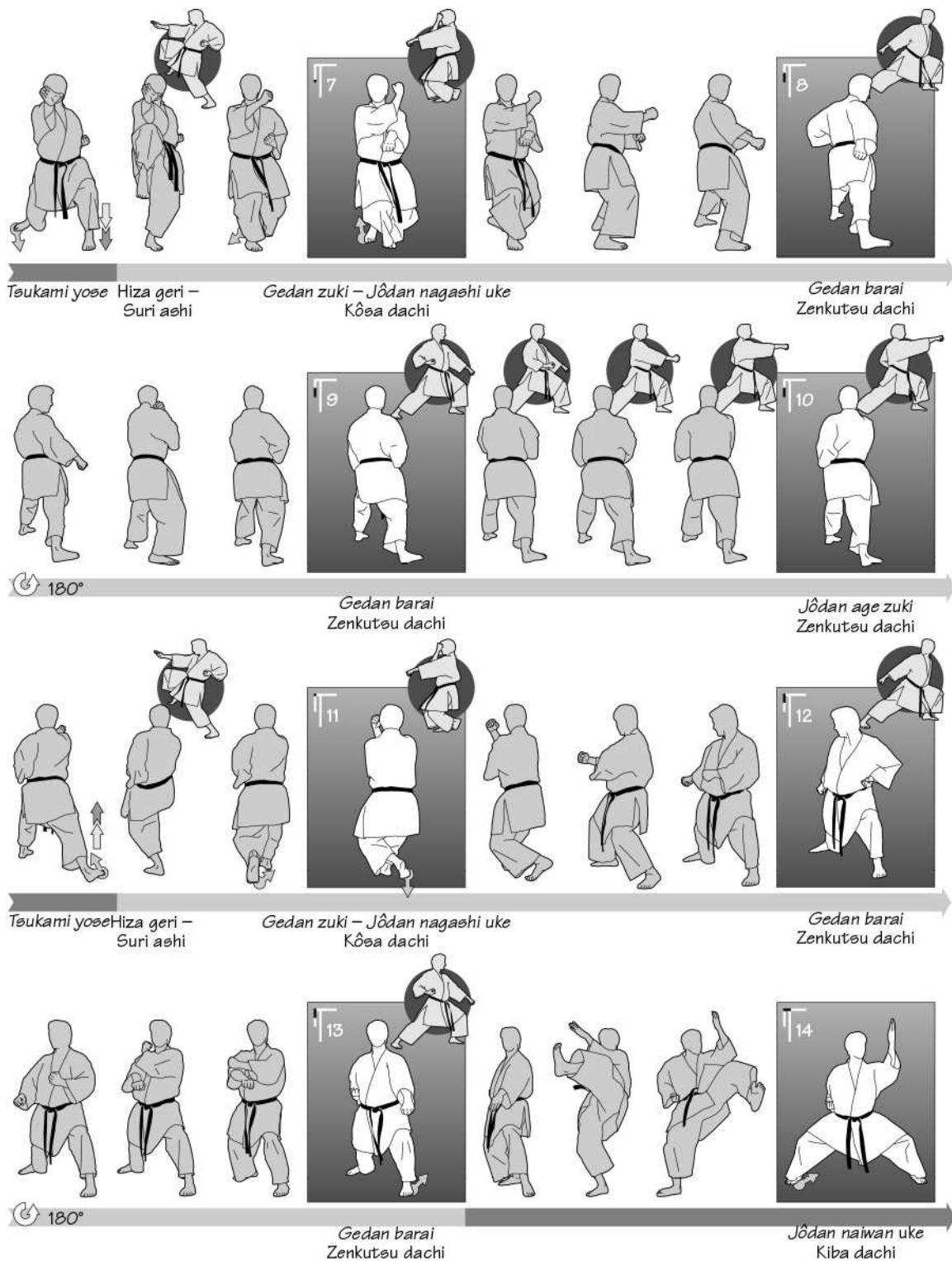
Chūdan kagi zuki  
Kiba dachi

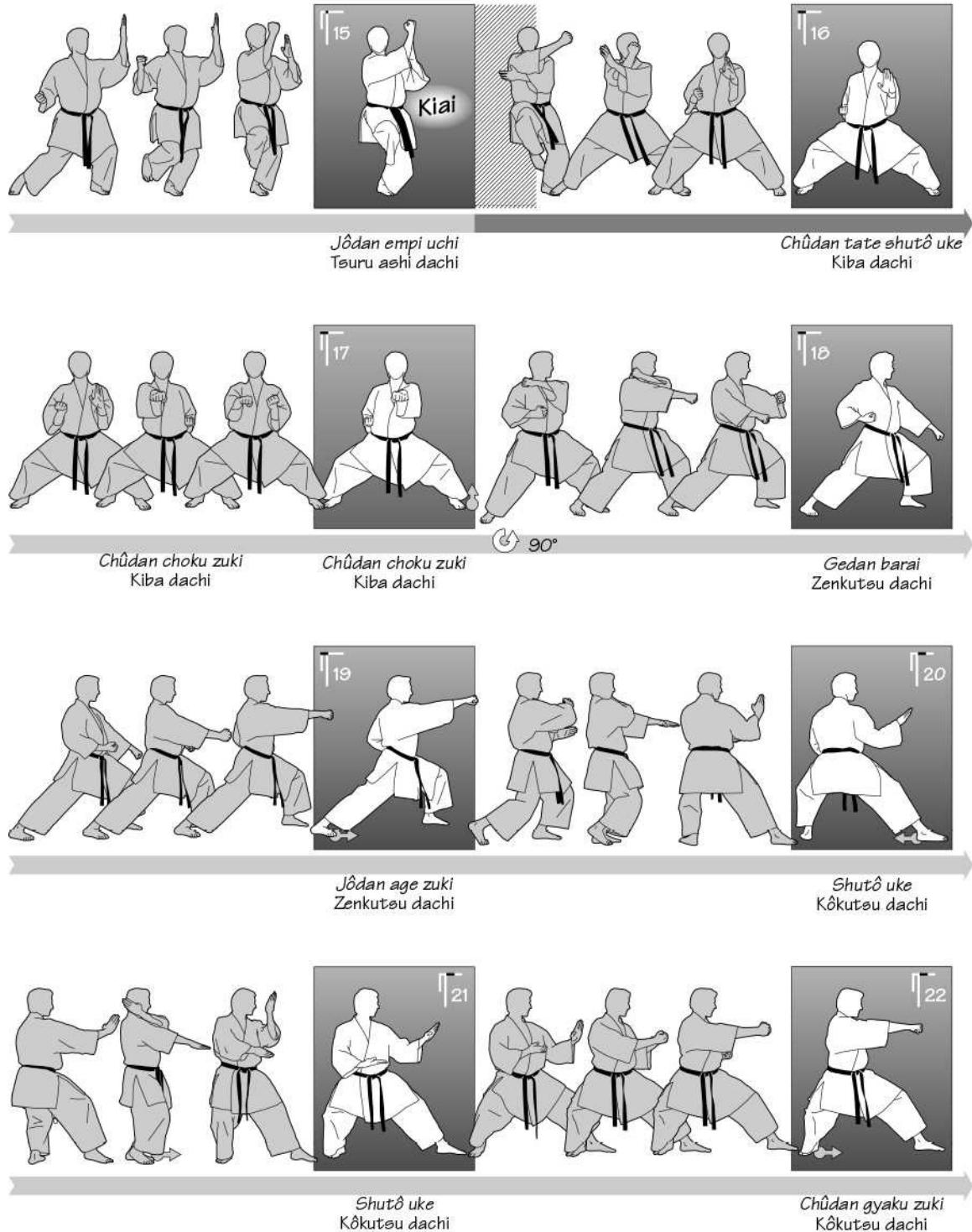


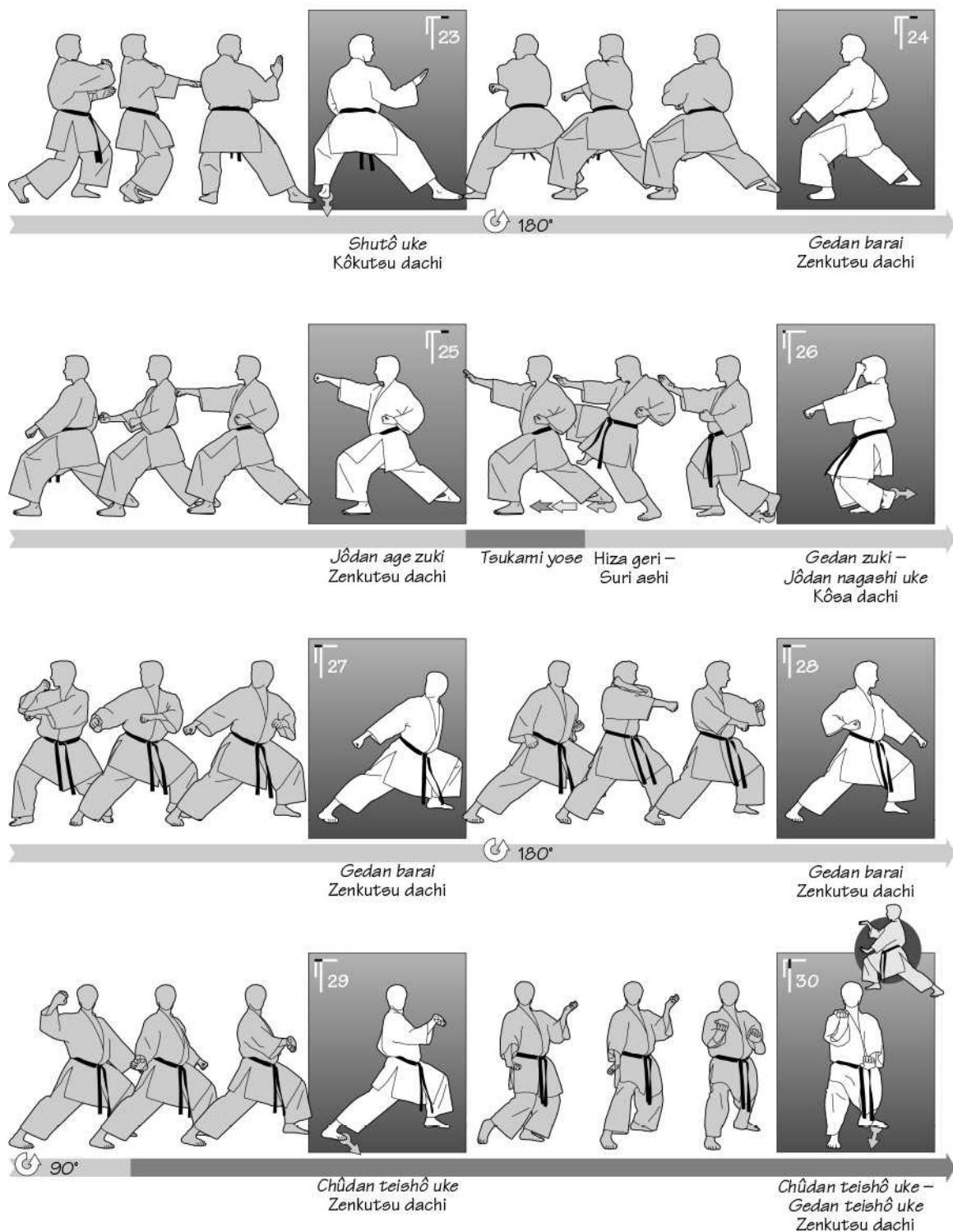
Gedan barai  
Zenkutsu dachi

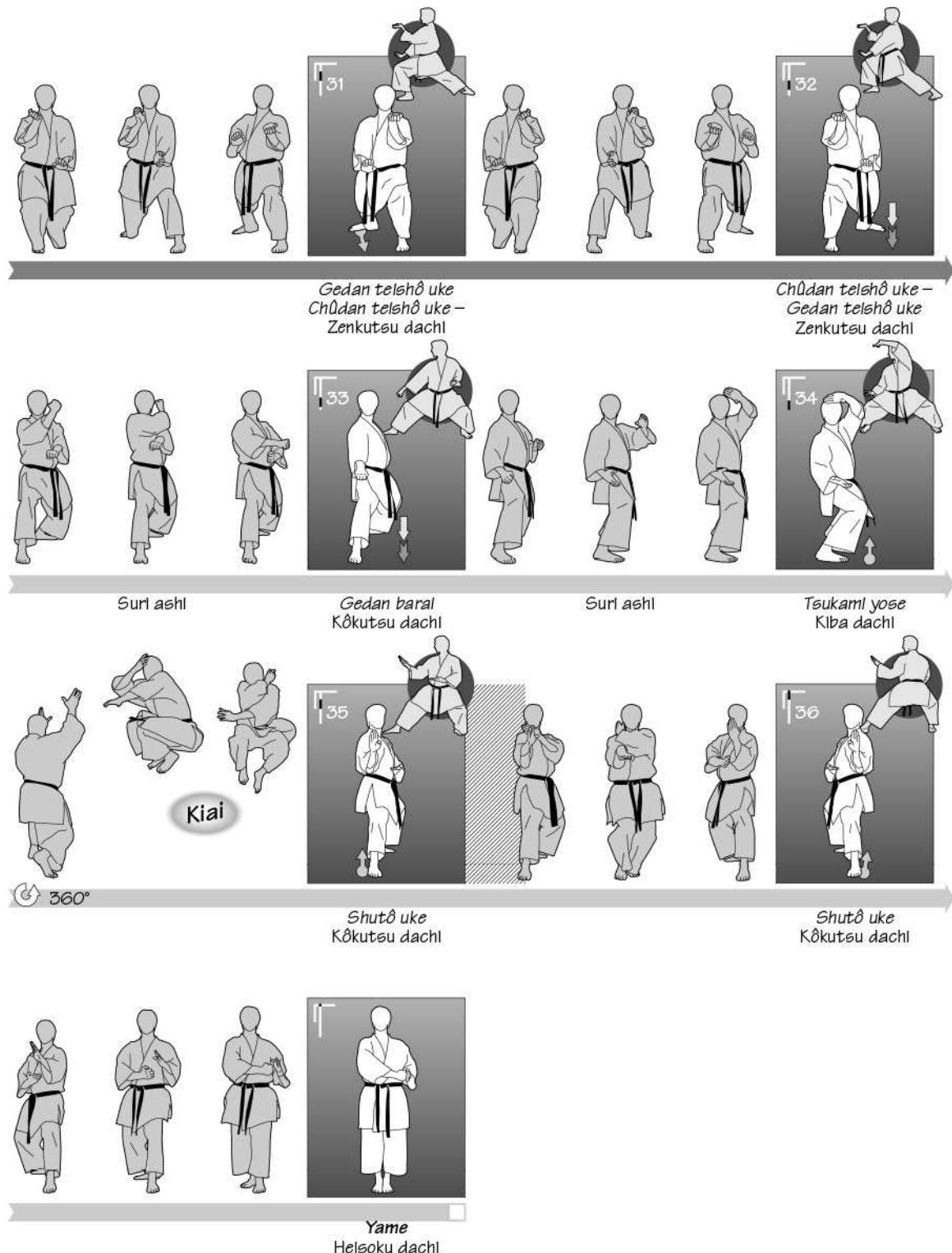


Jōdan age zuki  
Zenkutsu dachi









The name Empi, meaning "the flight of the swallow," is the first indication that execution of this kata should be fast and dynamic.

The yōi is performed in heisoku dachi. The opened left hand leans perpendicularly against the right fist. Both hands rest on the left hip.

After the upward moving attack to the opponent's chin (age zuki), a grab at the hair or collar follows, which pulls the opponent toward the knee strike (Nos. 6 and 7). A chūdan strike follows with the left fist. As a possible interpretation for the next move, the opponent then grabs the left hand, necessitating the need to twist away while striking with the right fist in order to break free. This series of techniques occurs several times in this kata.

At the same time, from Nos. 13–14, a jōdan attack gets blocked and a gedan attack avoided. The eyes remain constantly focused on the left hand. An elbow strike to the head (symbolized by the left hand) of the opponent follows. Interpretation of techniques, Nos. 34–36:

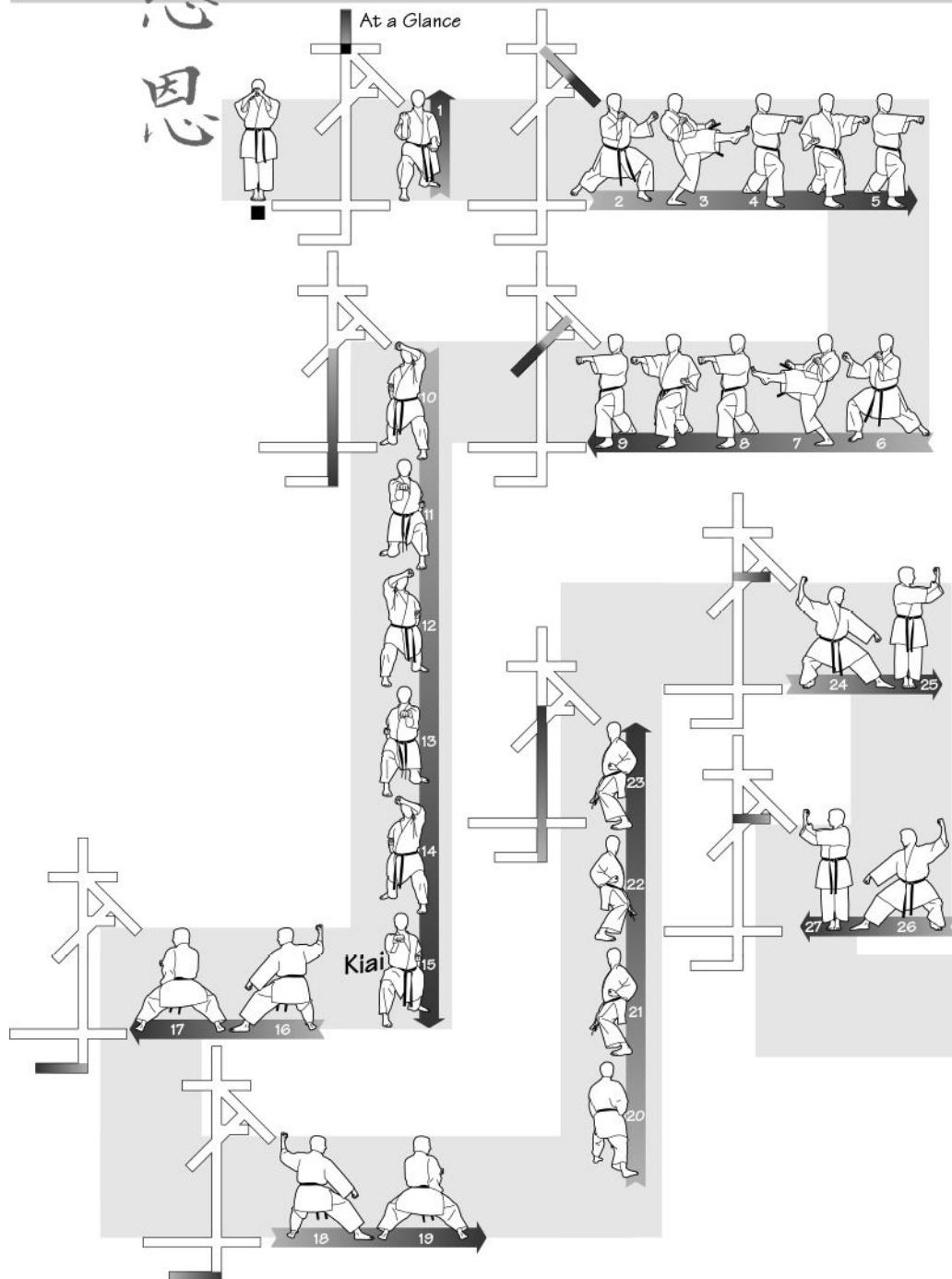
A stick attack from above gets blocked and the stick ripped from the opponent's hands. The jump symbolizes a dodge against a gedan attack. After that the opponent is blocked and countered again.

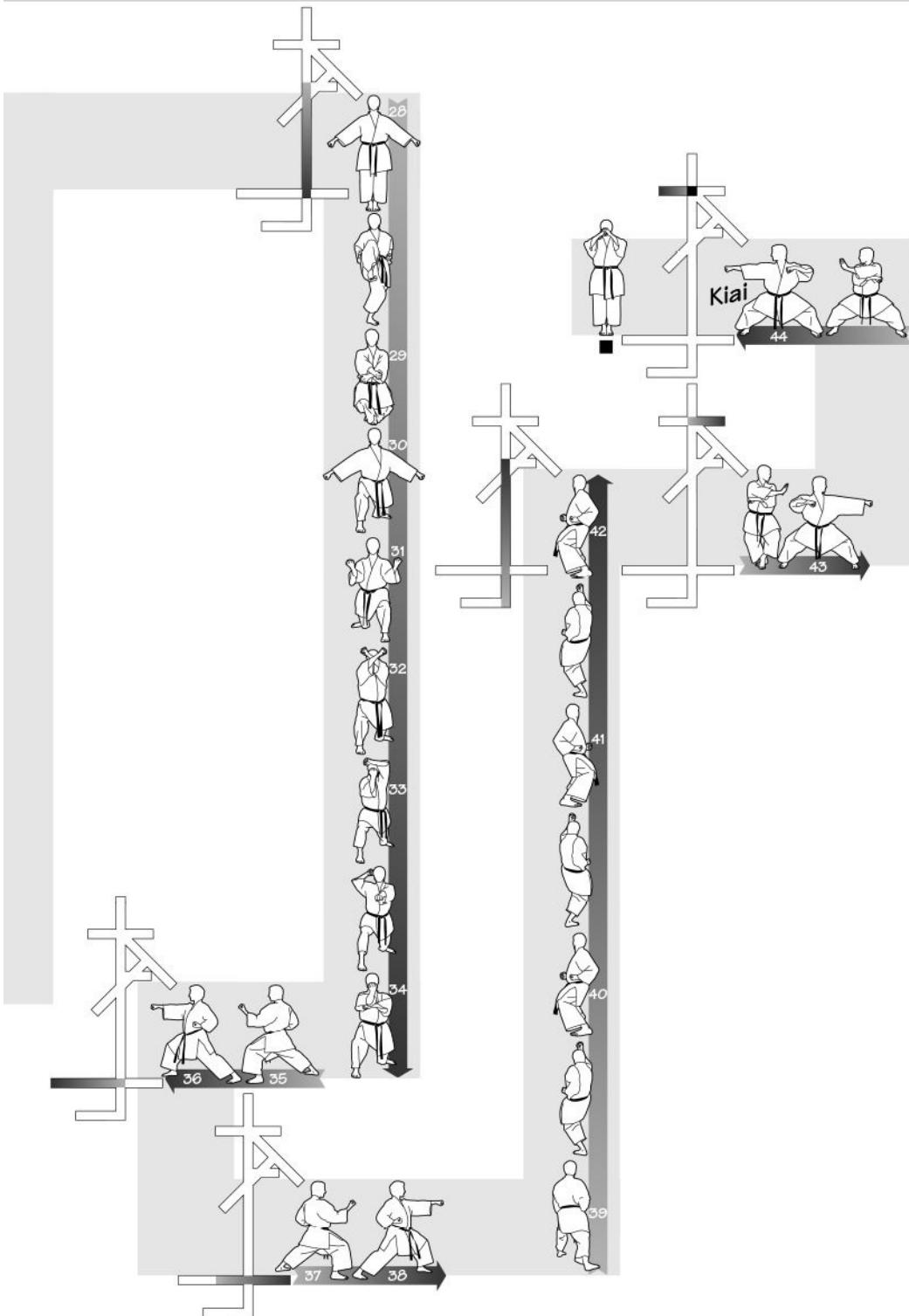
*Duration: About 60 seconds*

# **Jion**

慈  
恩

## Jion





# Jion

Enbusen

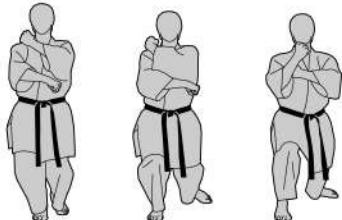


Love and Goodness

恩



Yoi  
Heisoku dachi

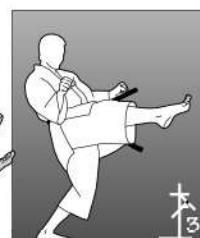
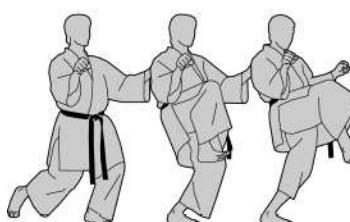


Uchi uke – Gedan barai  
Koshi kamae  
Zenkutsu dachi

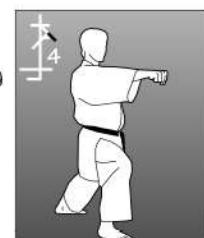
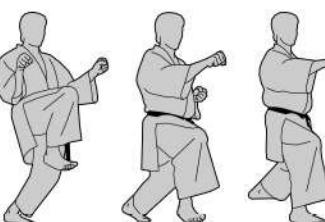
45°



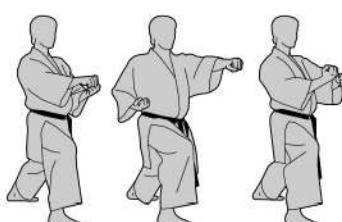
Kakiwake uke  
Zenkutsu dachi



Chûdan mae geri keage



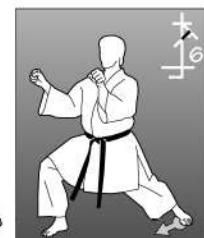
Chûdan oi zuki  
Zenkutsu dachi



Chûdan gyaku zuki  
Zenkutsu dachi

Chûdan mae te zuki  
Koshi kamae  
Zenkutsu dachi

90°

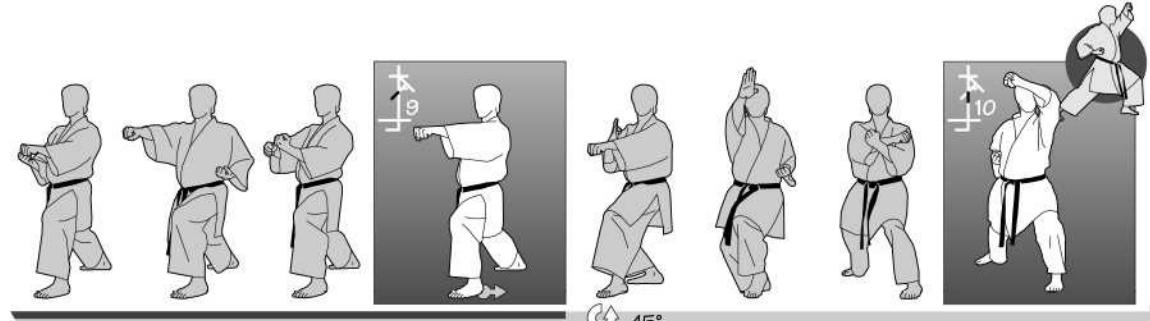


Kakiwake uke  
Zenkutsu dachi



Chûdan mae geri keage

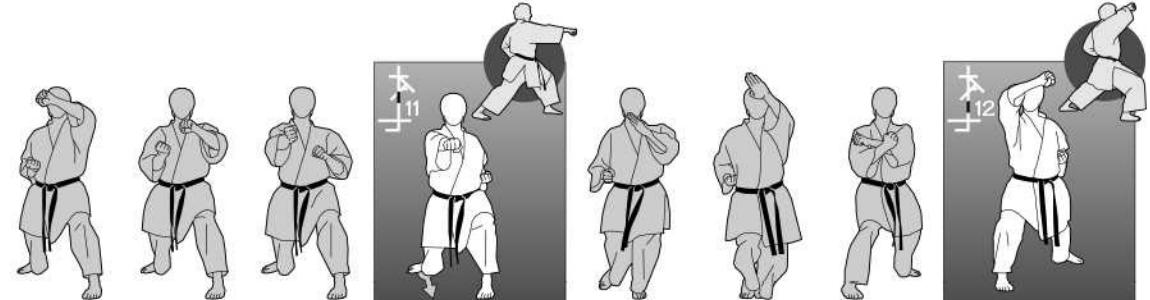
Chûdan oi zuki  
Zenkutsu dachi



Chûdan gyaku zuki  
Zenkutsu dachi

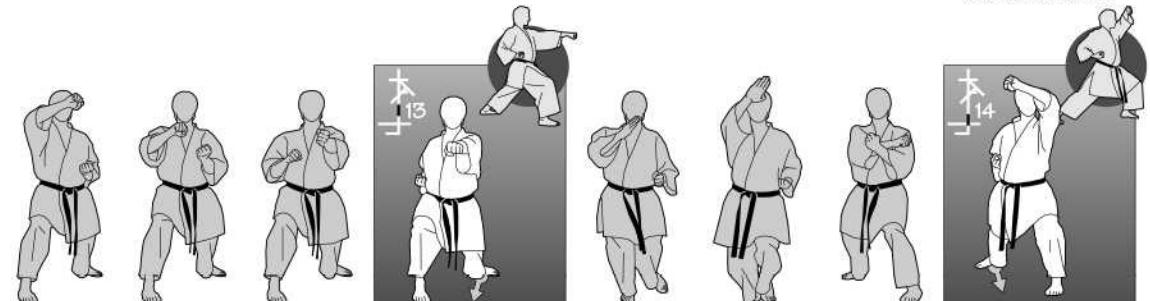
Chûdan mae te zuki  
Zenkutsu dachi

Age uke  
Zenkutsu dachi



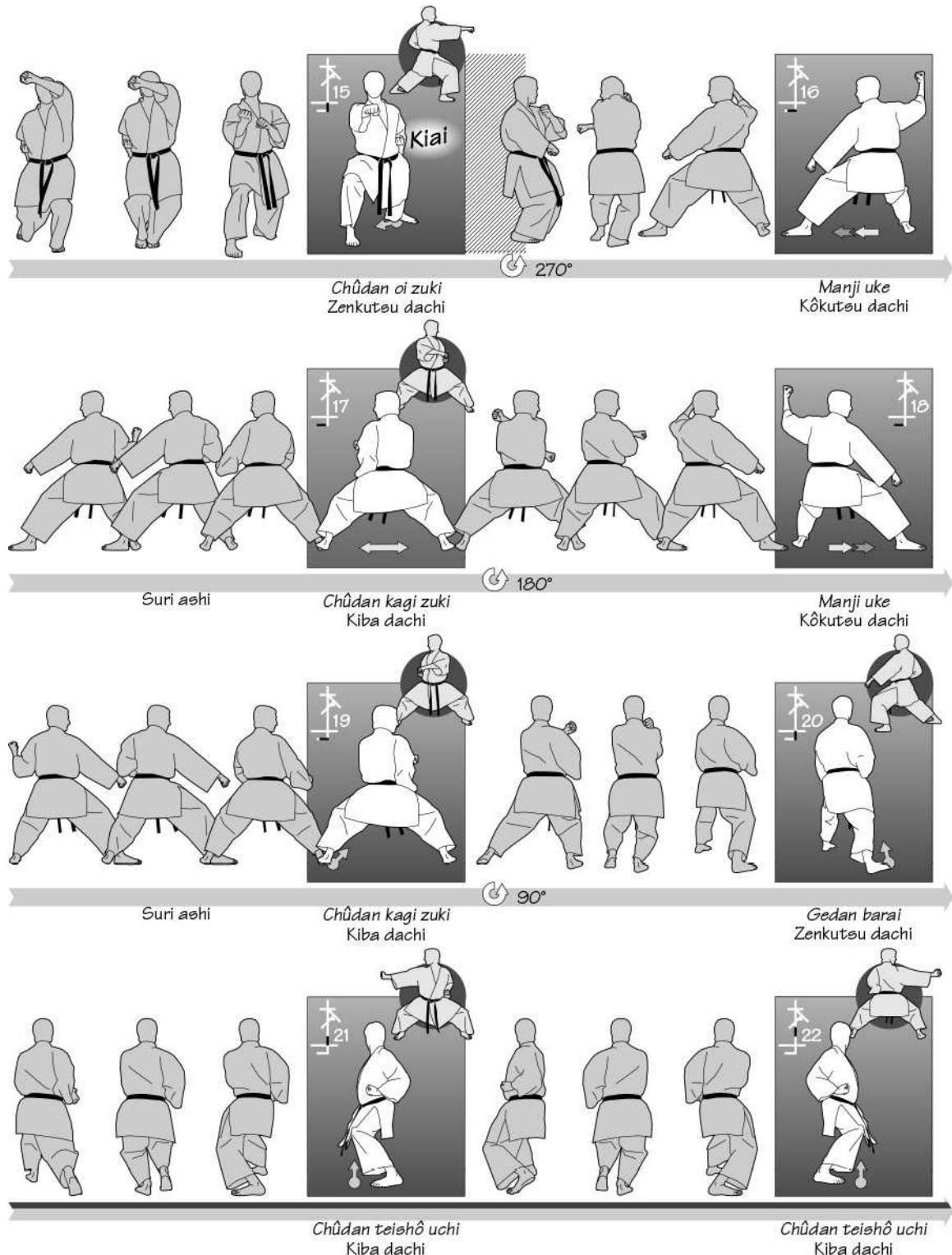
Chûdan gyaku zuki  
Zenkutsu dachi

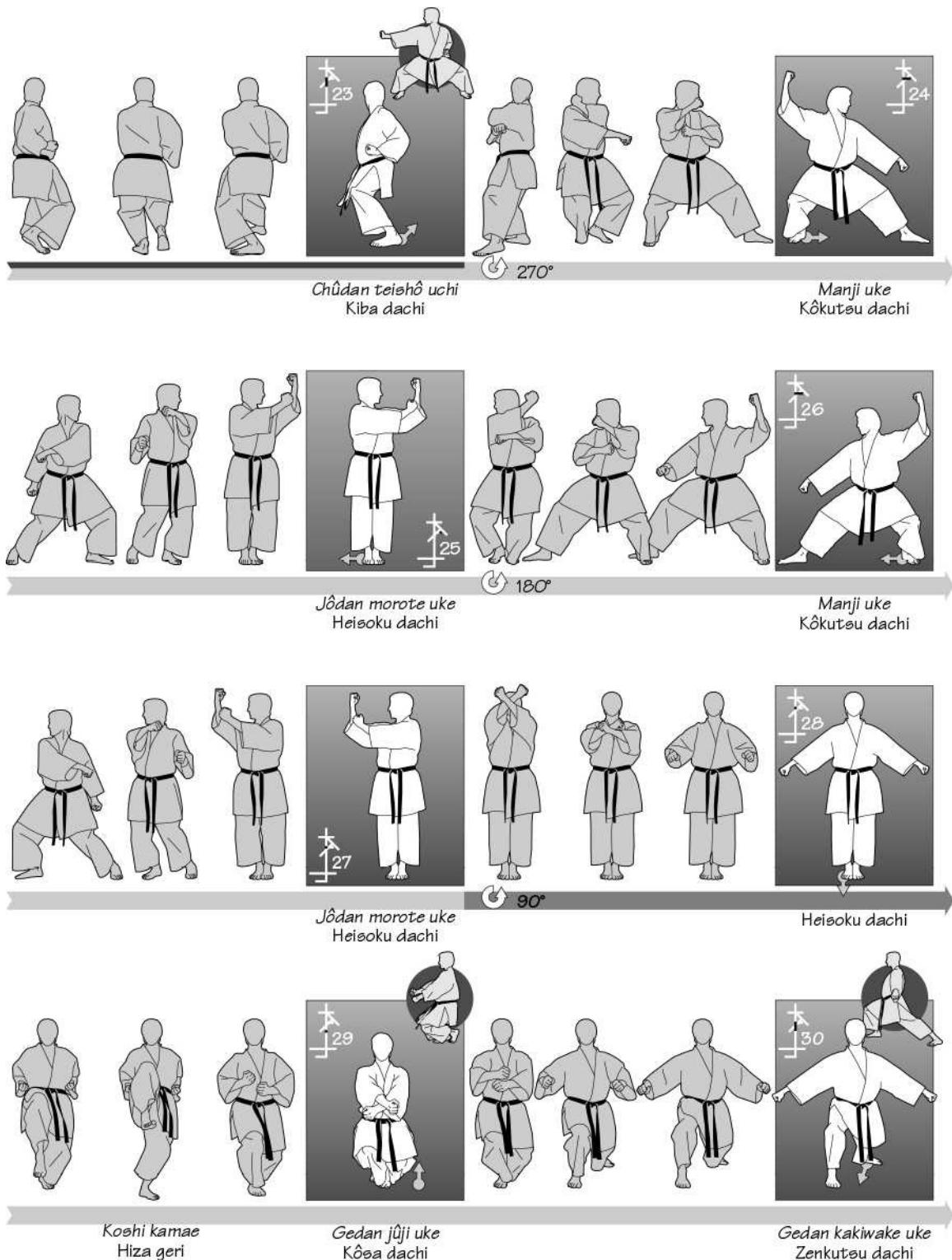
Age uke  
Zenkutsu dachi

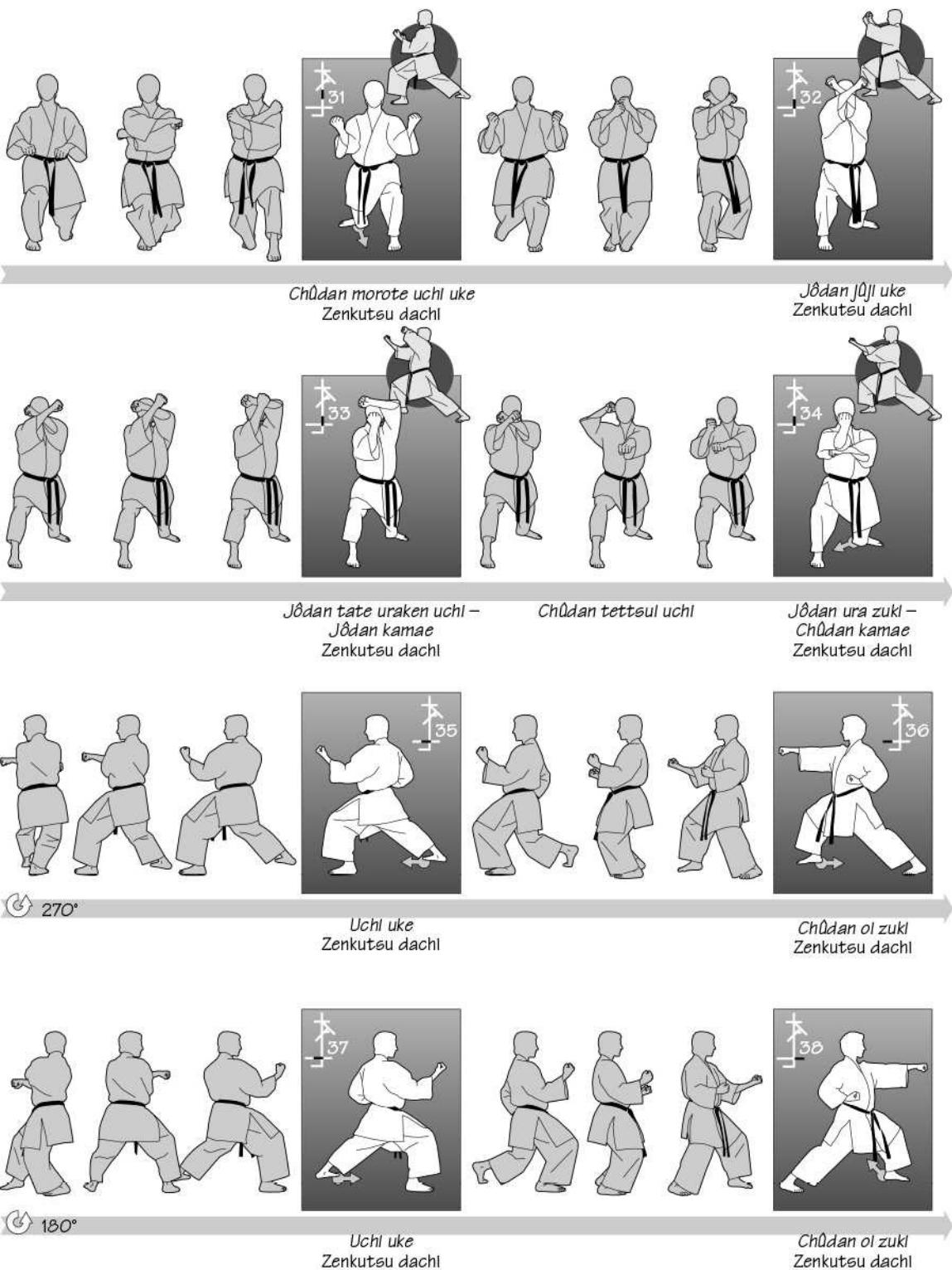


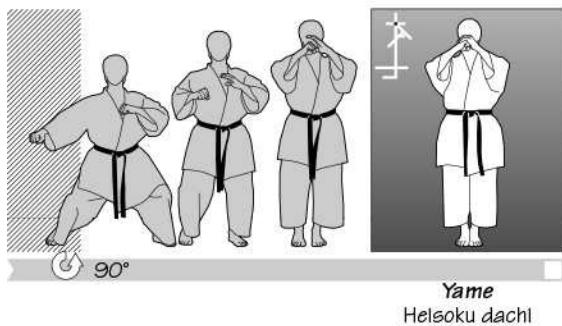
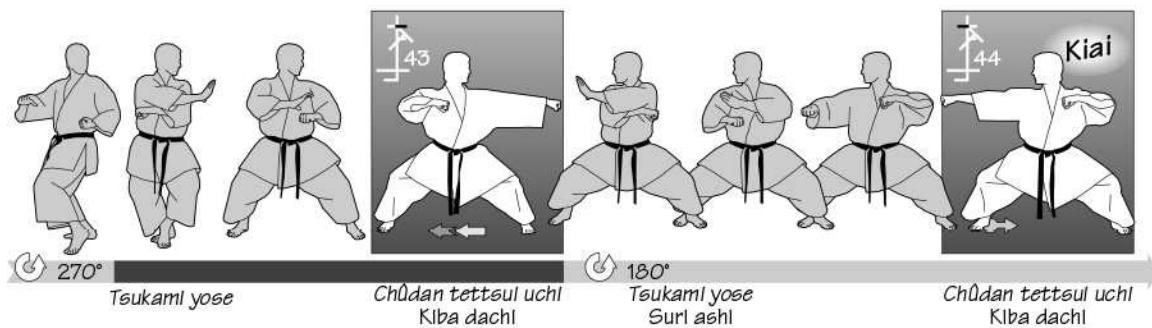
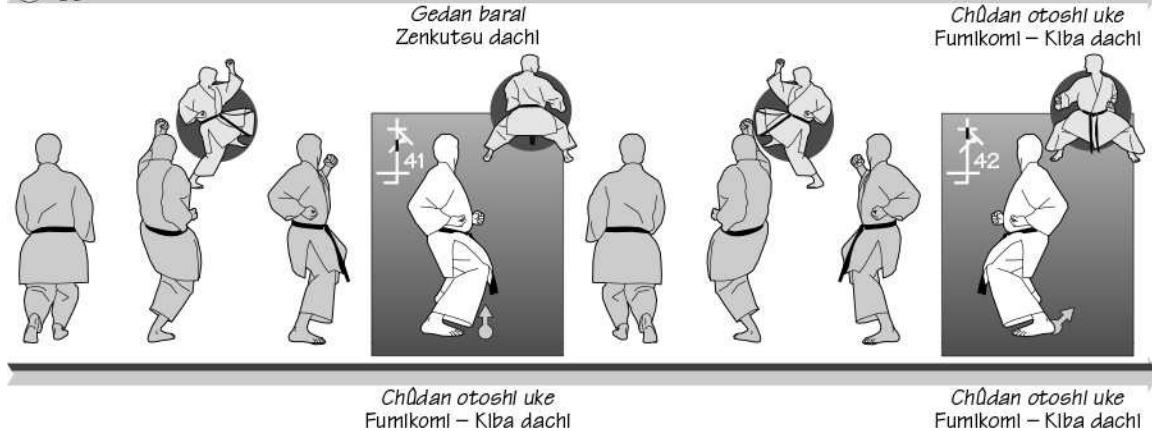
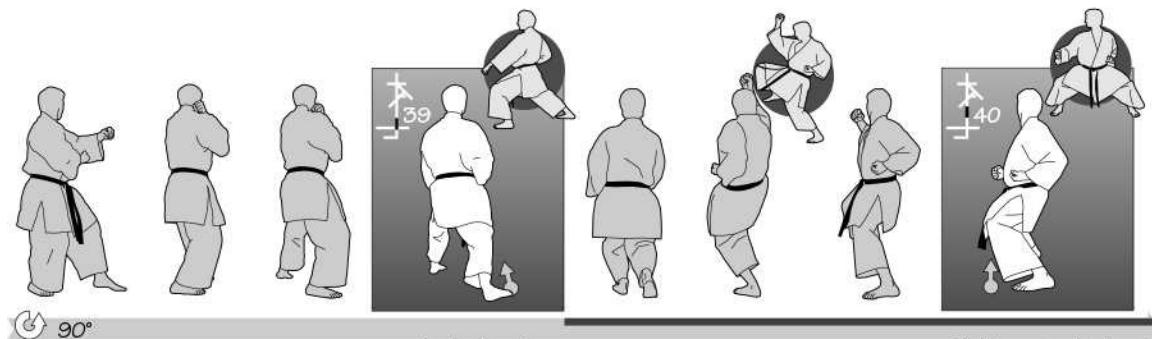
Chûdan gyaku zuki  
Zenkutsu dachi

Age uke  
Zenkutsu dachi









Jion is a very representative kata of the Shôtôkan style. It contains several typical techniques that are present in the Heian katas as well.

The yôi takes place in heisoku dachi, the left hand embracing the right fist. The upper edges of the hands are held at a height between the mouth and the nose.

The series of Teishô techniques (Nos. 21–23) assign the first two as defense techniques.

The last one is simultaneous block and attack: One blocks an attack with a stick and, through a strong hip rotation, moves the opponent out of balance.

To be effective, the blocking techniques Nos. 25 and 27, jôdan morote uke in heisoku dachi, require a good synchronized body tension. Again for stylistic reasons no counter techniques follow.

The whole following row (until No. 34) is a series of demanding techniques. Intensive practice and corresponding body control lead to powerful and harmonic movements (important above all is hip rotation).

The series of Otoshi techniques (Nos. 40–42) strike out from far above, so that the block is, at the same time, a fist strike to the forearm of the attacker (otoshi uchi). Additionally one attacks with a fumikomi.

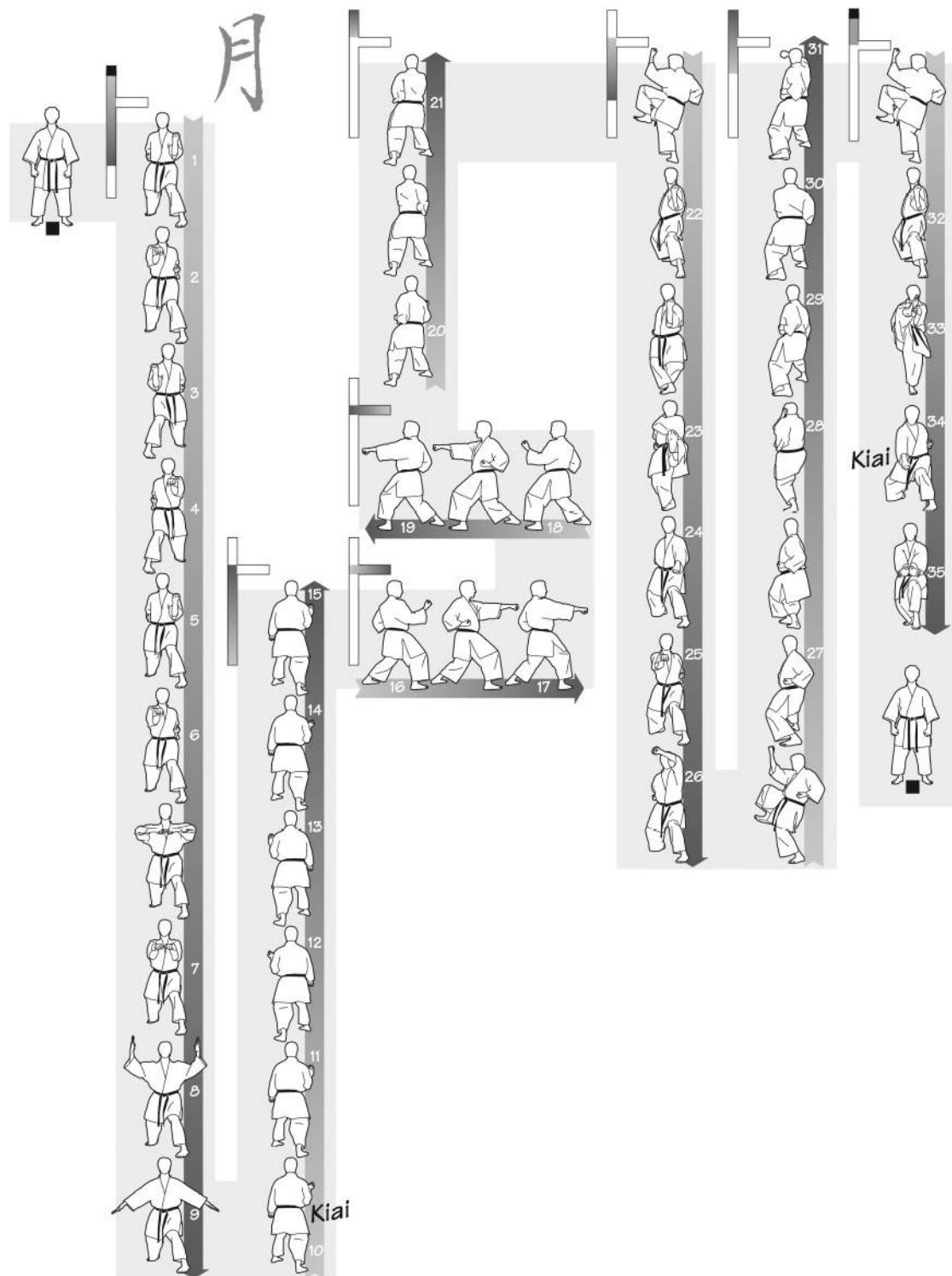
At the tsukami yose (between Nos. 42 and 44) circular and horizontal grabbing movements are executed in front of the upper body.

*Duration: About 60 seconds*

# Hangetsu

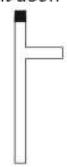
# 半月 Hangetsu

At a Glance



# 半月 Hangetsu

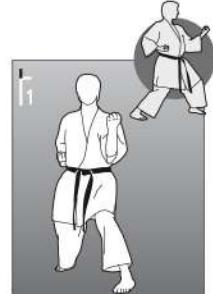
Enbusen



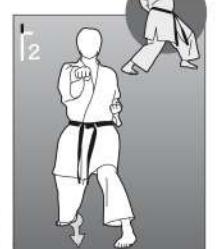
Half Moon



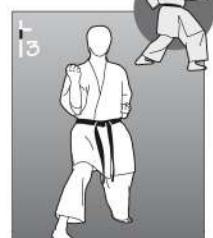
Yōgi  
Haisoku dachi



Uchi uke  
Hangetsu dachi



Chūdan gyaku zuki  
Hangetsu dachi



Uchi uke  
Hangetsu dachi



Chūdan gyaku zuki  
Hangetsu dachi

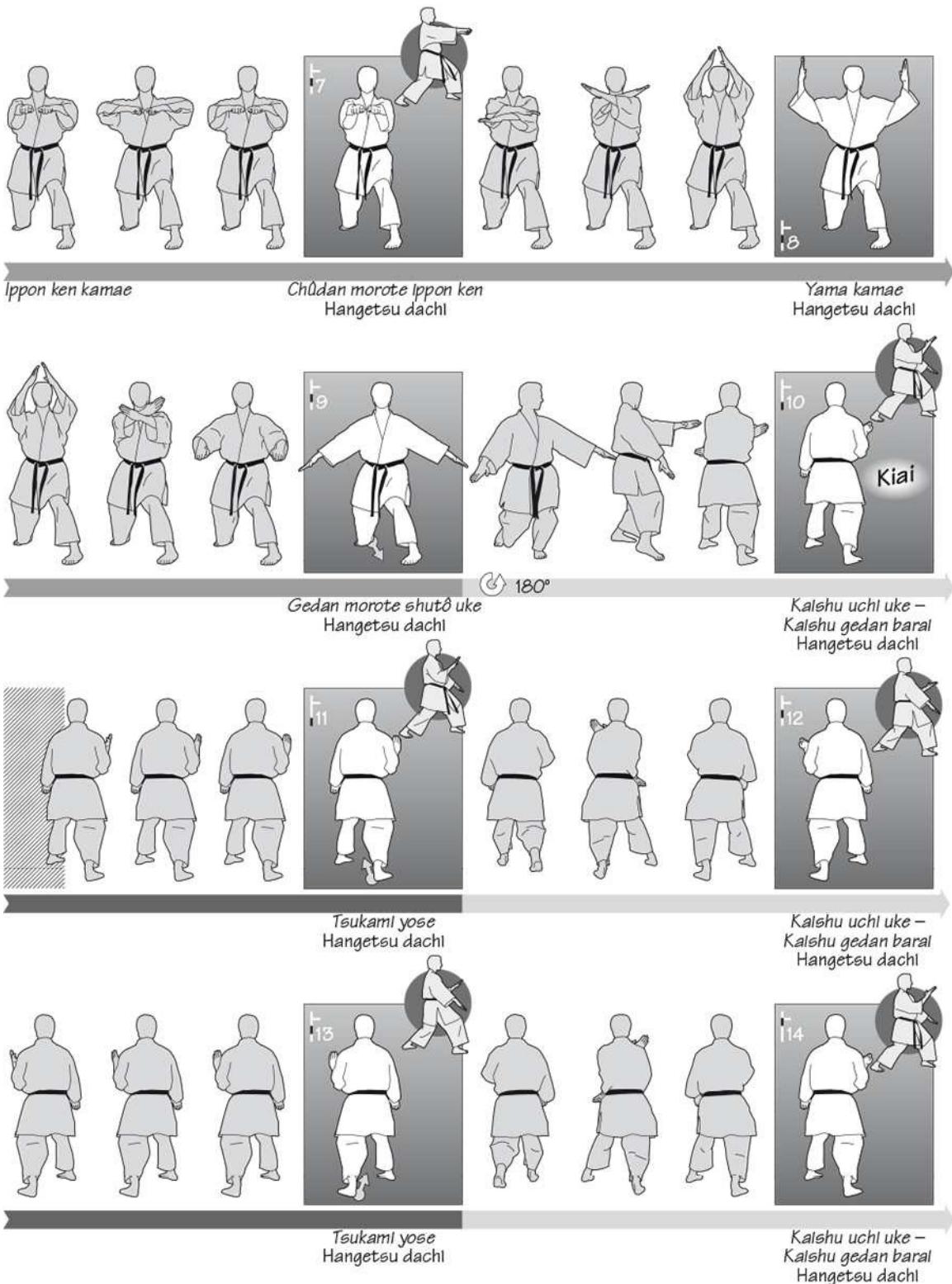


Uchi uke  
Hangetsu dachi

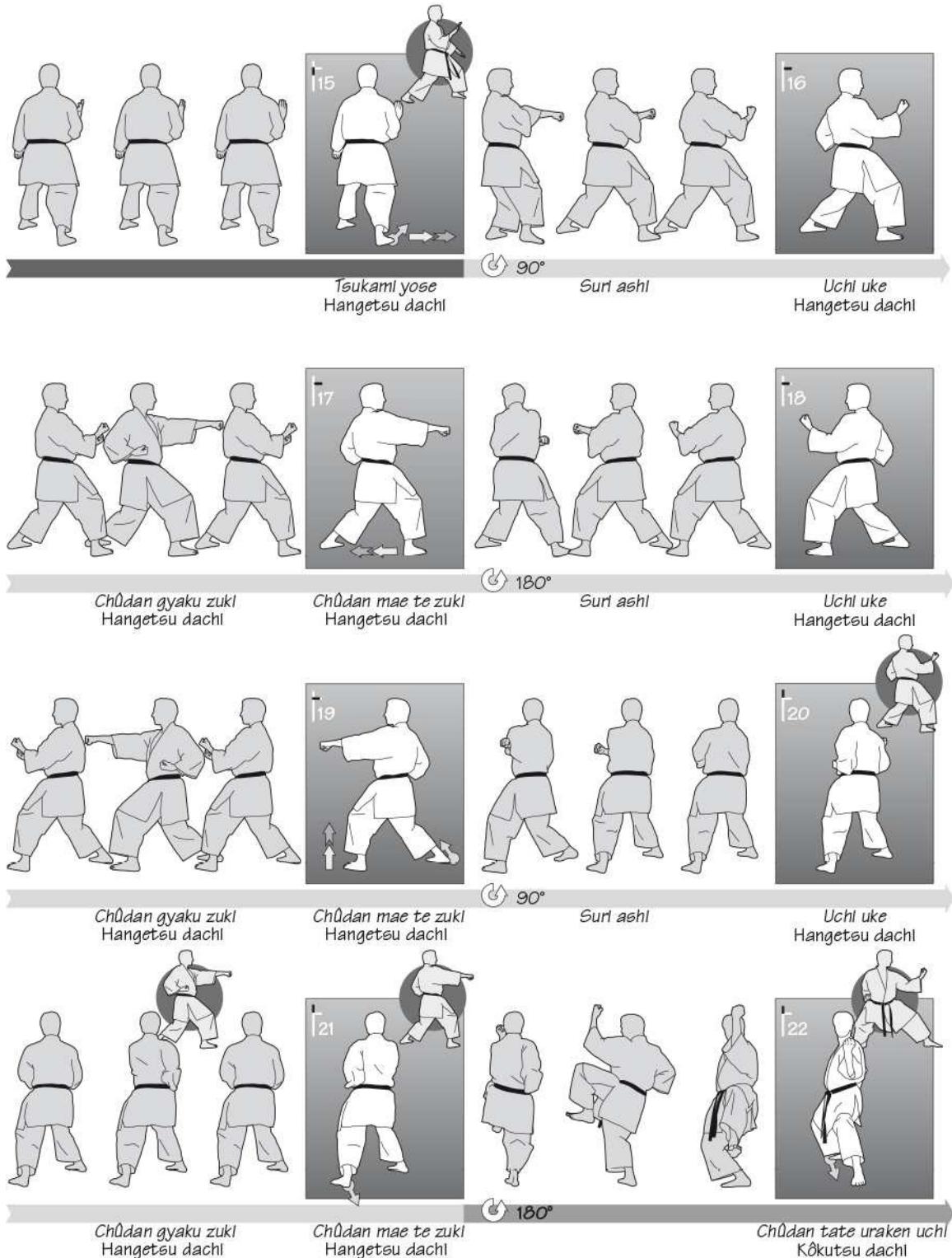


Chūdan gyaku zuki  
Hangetsu dachi

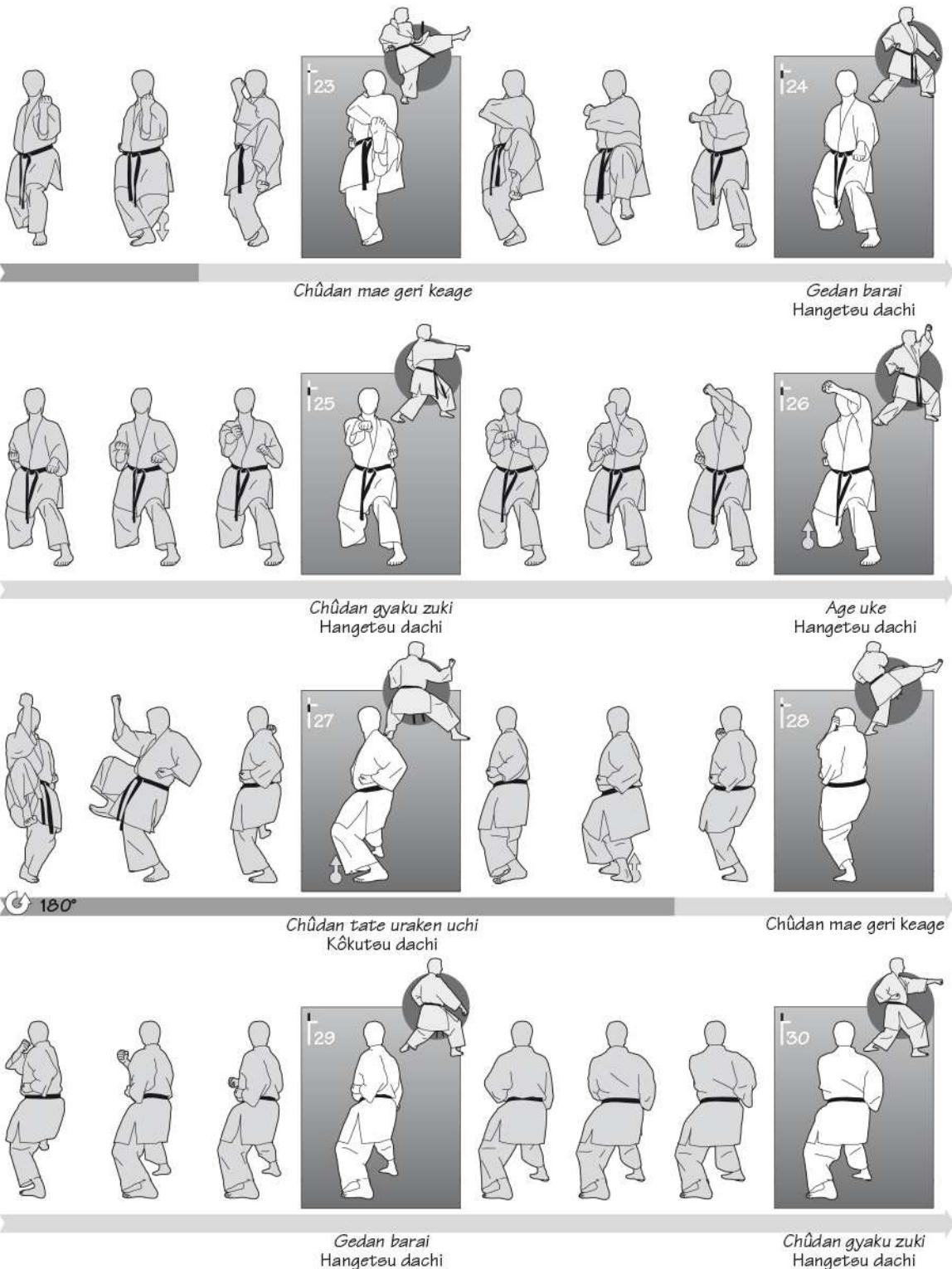
Hangetsu

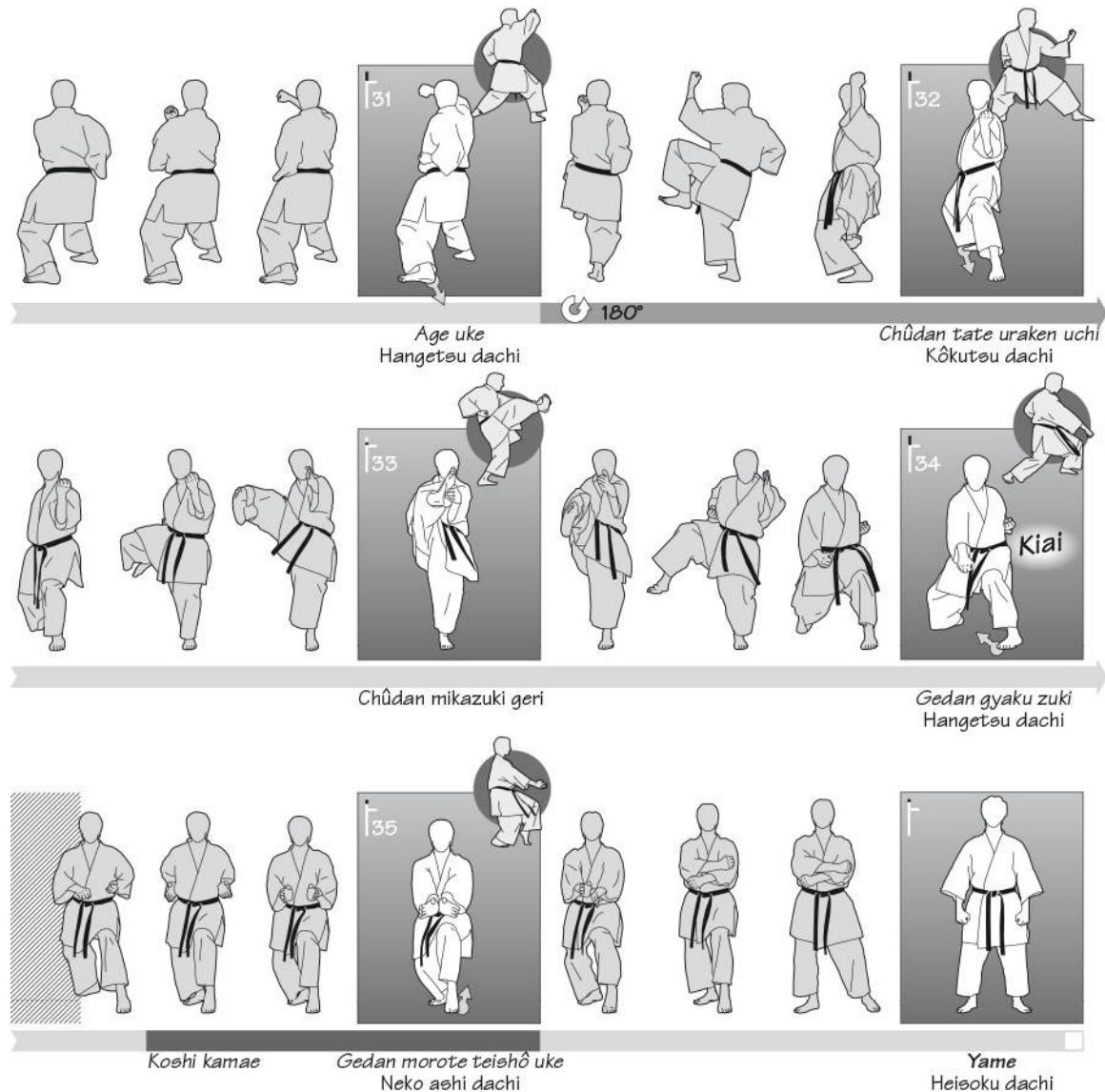


## Hangetsu



Hangetsu





The original name of Hangetsu is Seishan, and in the Wadô-ryû style it still has the same name. In Shôrin-ryû, Shitô-ryû, and Gôjû-ryû styles, it is called Seisan.

The name comes from the hangetsu dachi, the most frequently used stance in this kata.

Hangetsu contains slow and fast techniques. The slow movements, especially, are combined with a very noticeable breathing, which makes this kata within the Shôtôkan style so unique. This breathing technique is strongly reminiscent of those in the Gôjû-ryû kata.

In the series Nos. 7–9, one attacks with a morote ippon ken

followed by blocks to jōdan and chūdan attacks. For stylistic reasons no counter technique is prescribed.

The following series (Nos. 10–15) are blocking techniques in which the upper hand attacks the opponent in order to grab him while simultaneously the other hand has the possibility to counter (not executed in the kata).

The circular leg movement between Nos. 21 and 22 represents a dodge of an attack to the rear leg.

A counter from top down is executed while setting down the leg. When the opponent holds the front arm, one attacks with the foot and at the same time rips away the front arm to break free.

The last technique of this series (age uke, No. 26) can also be interpreted as an arm break (fumikomi age uke).

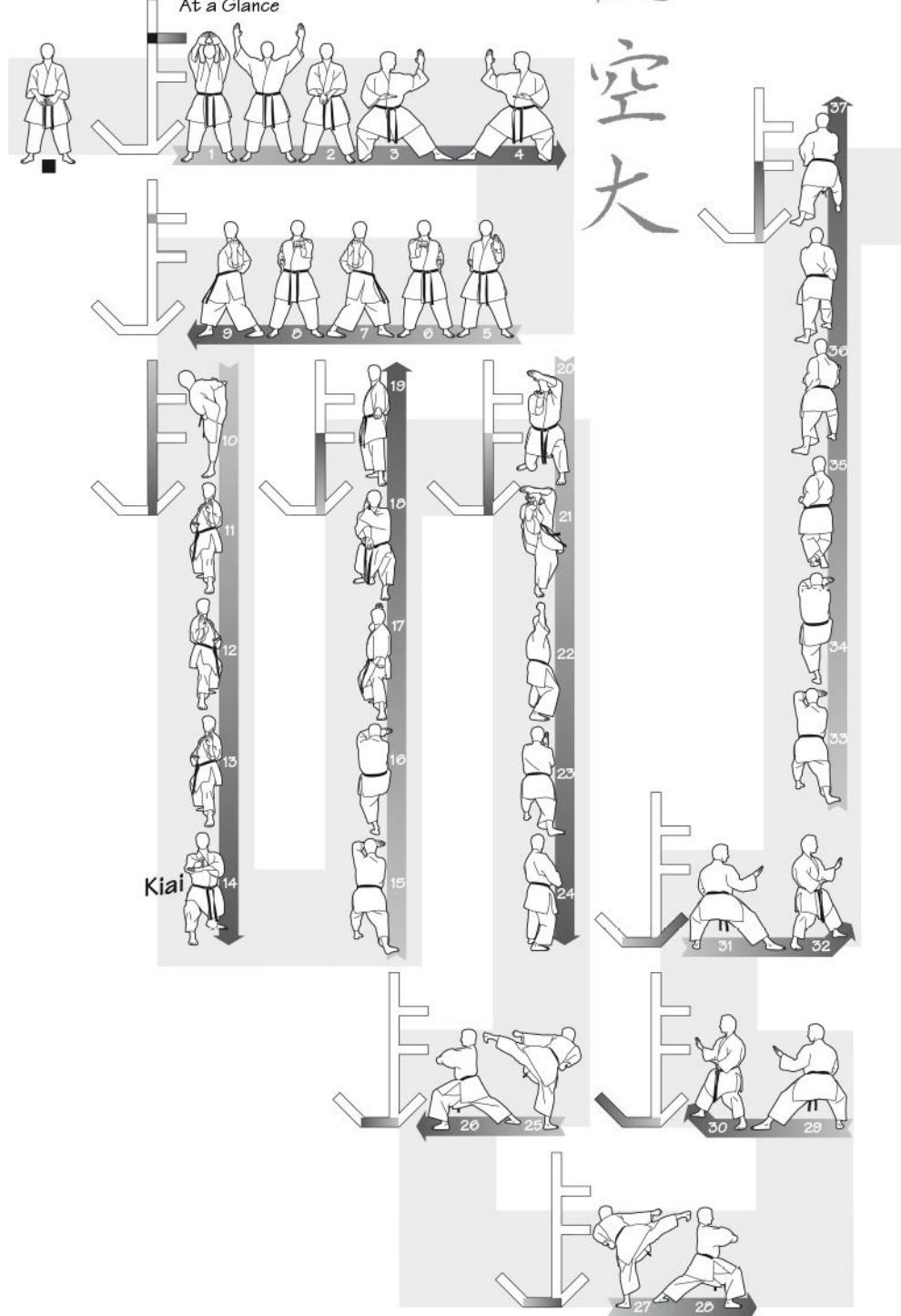
*Duration: About 60 seconds*

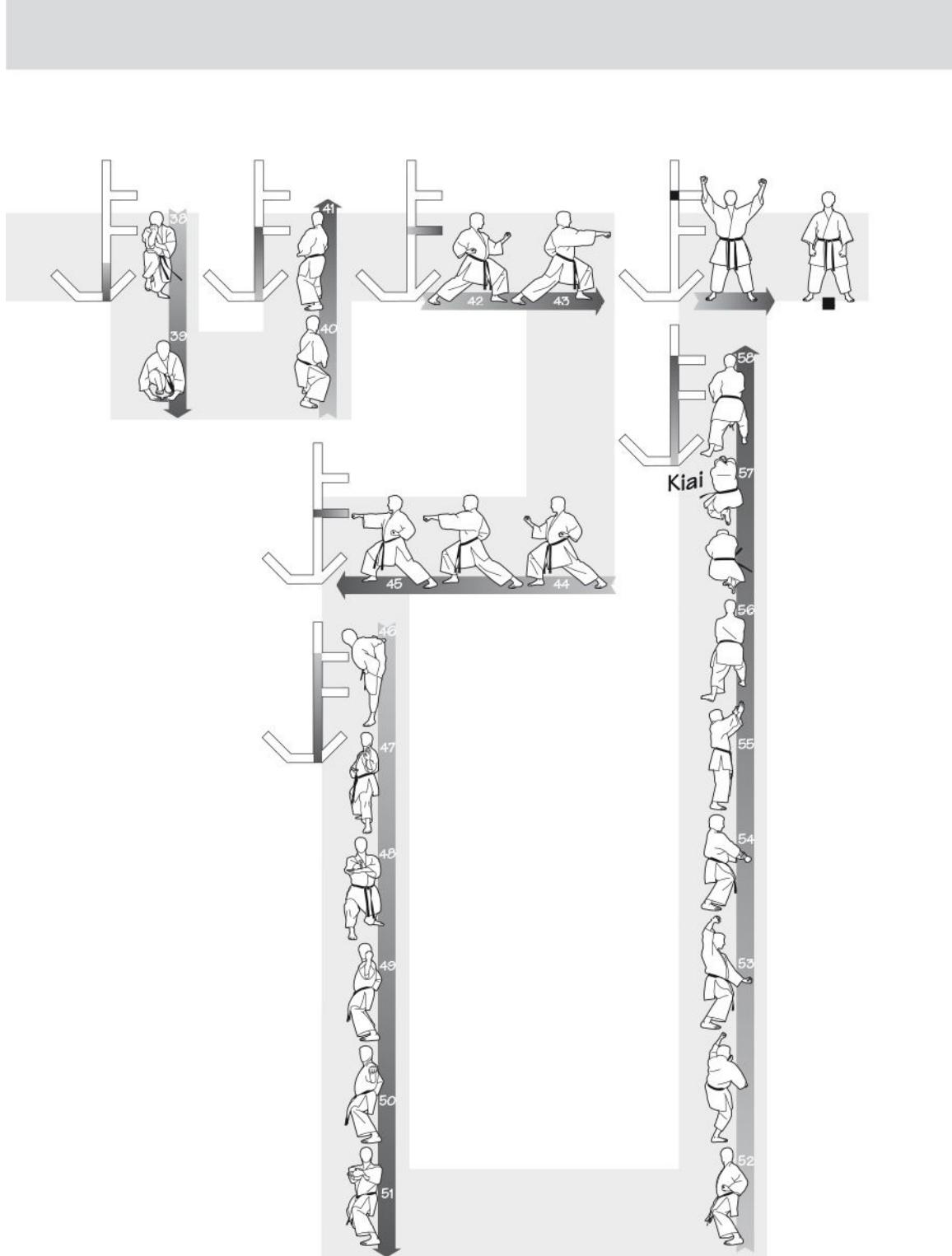
# Kanku dai

# Kanku dai

観  
空  
大

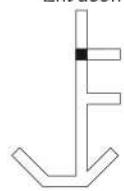
At a Glance





# Kankū dai

Enbusen

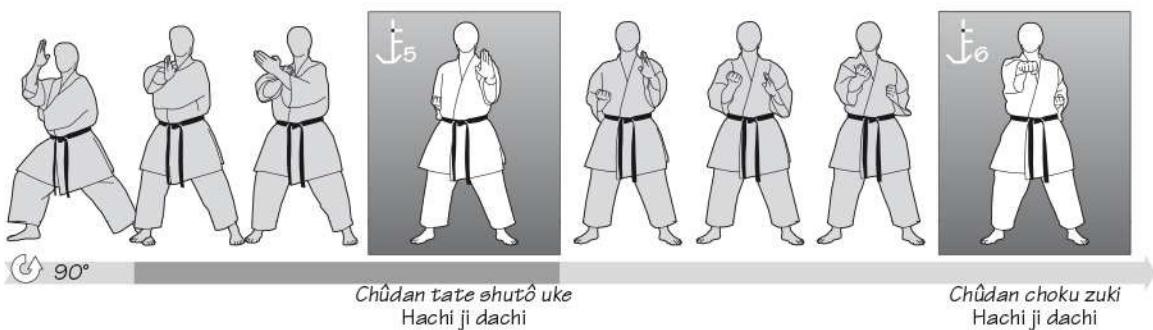
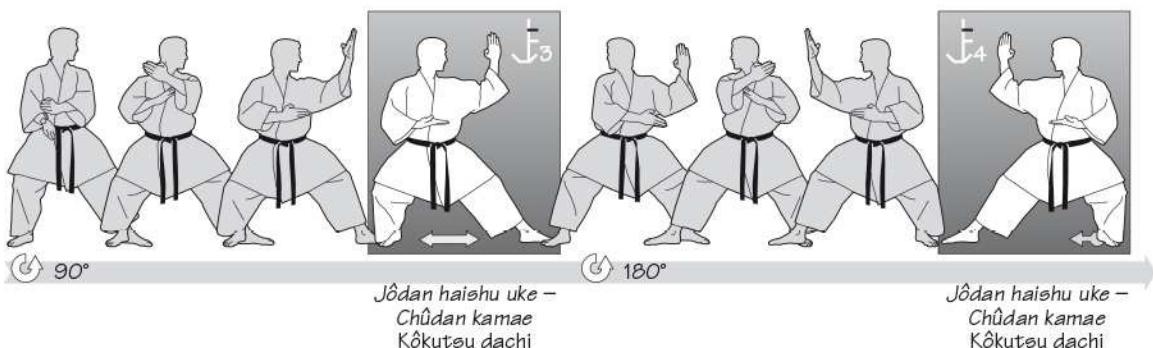
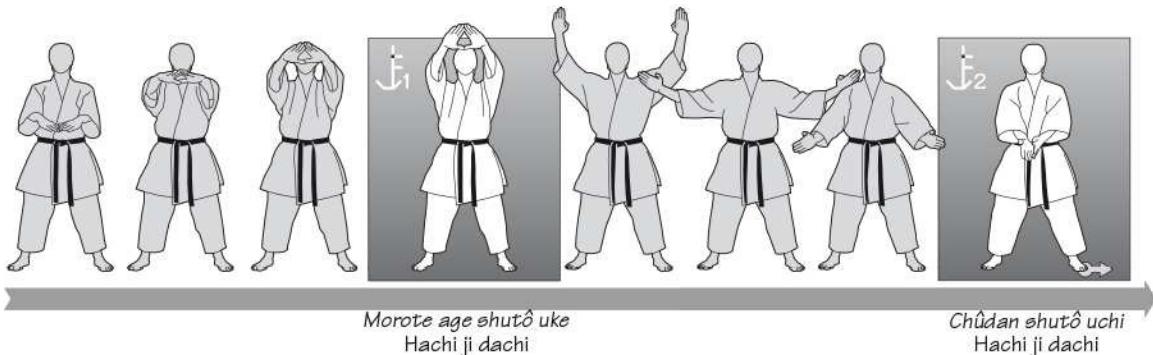


大 空

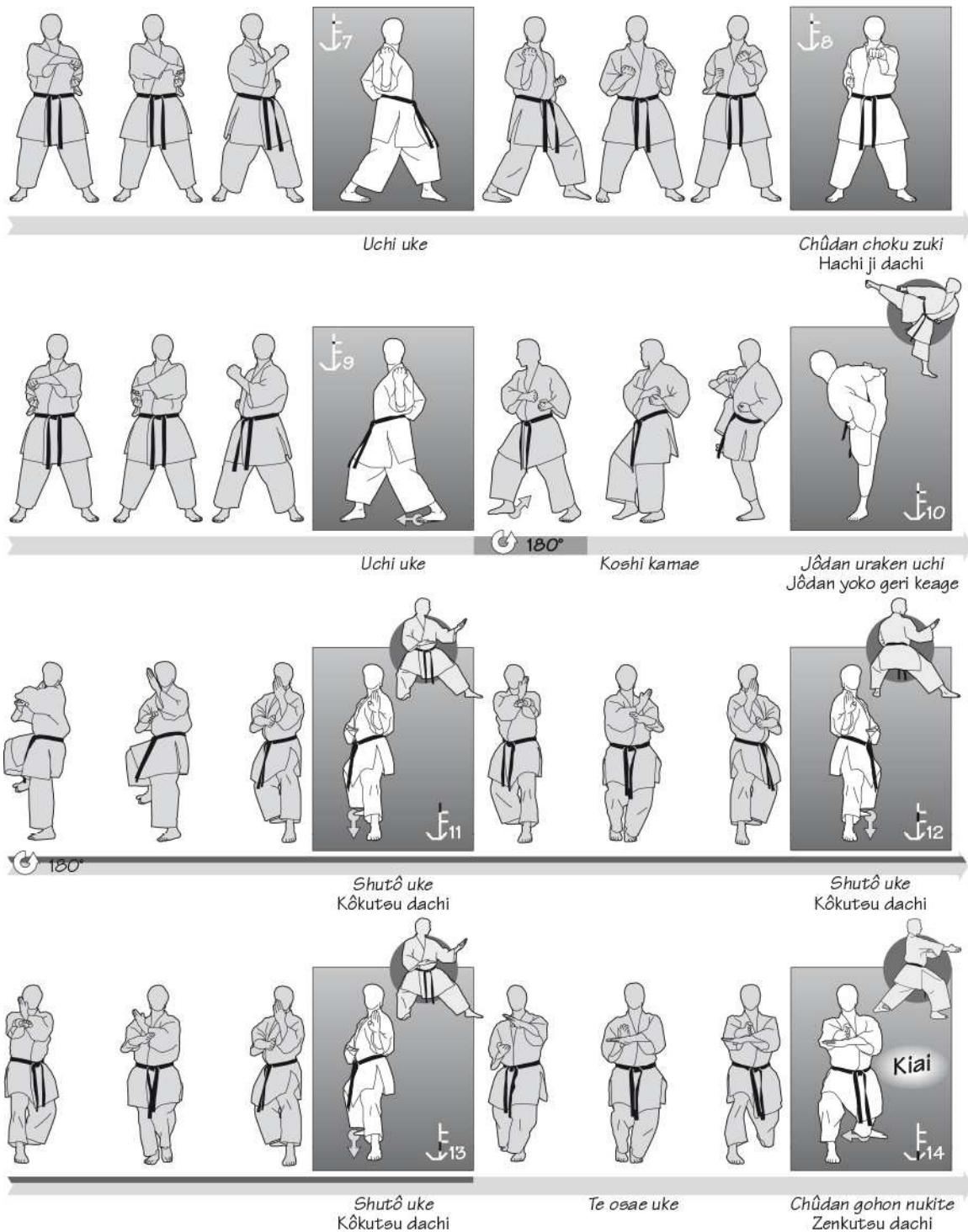
To View the Heavens - Greater



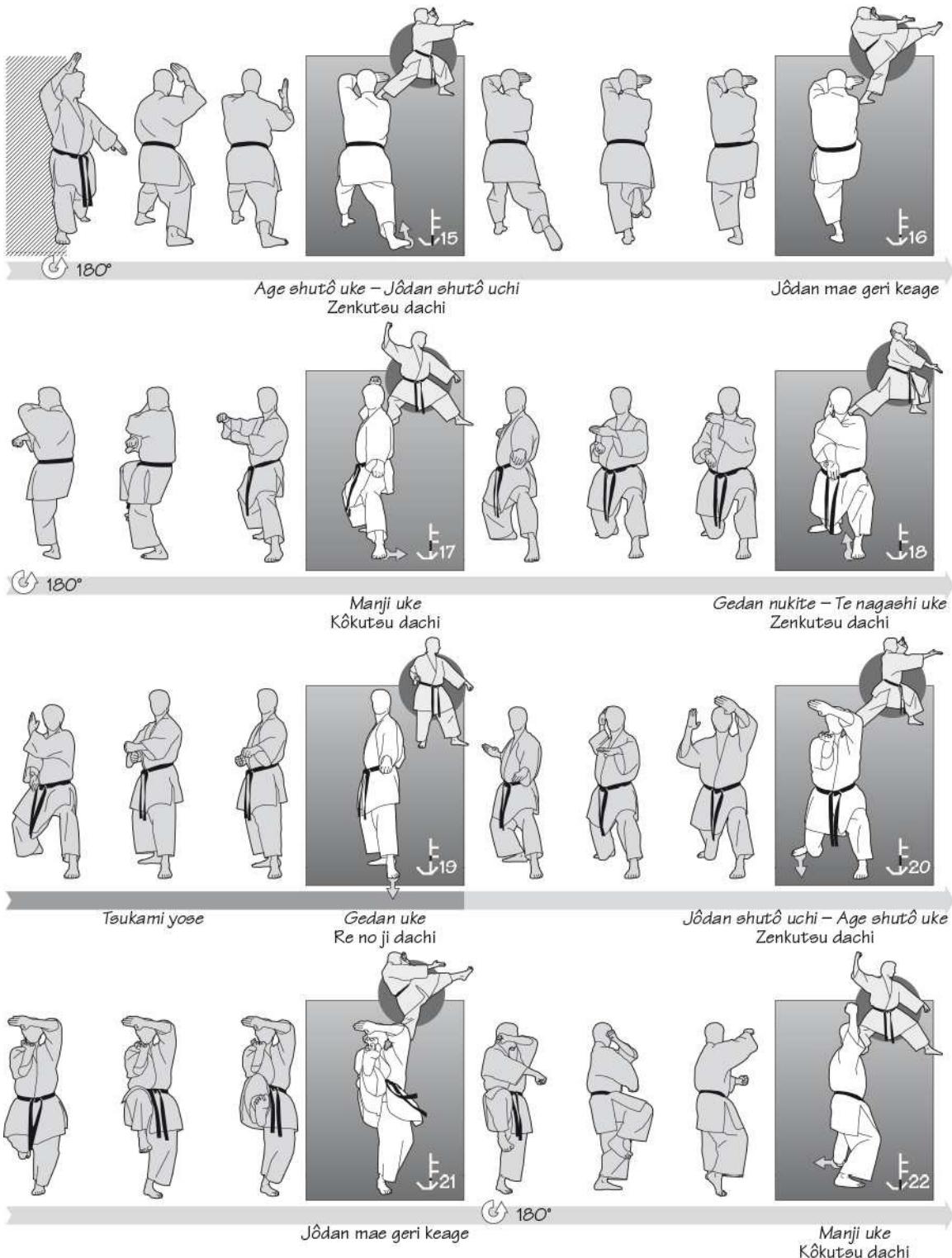
Yōi  
Hachi ji dachi



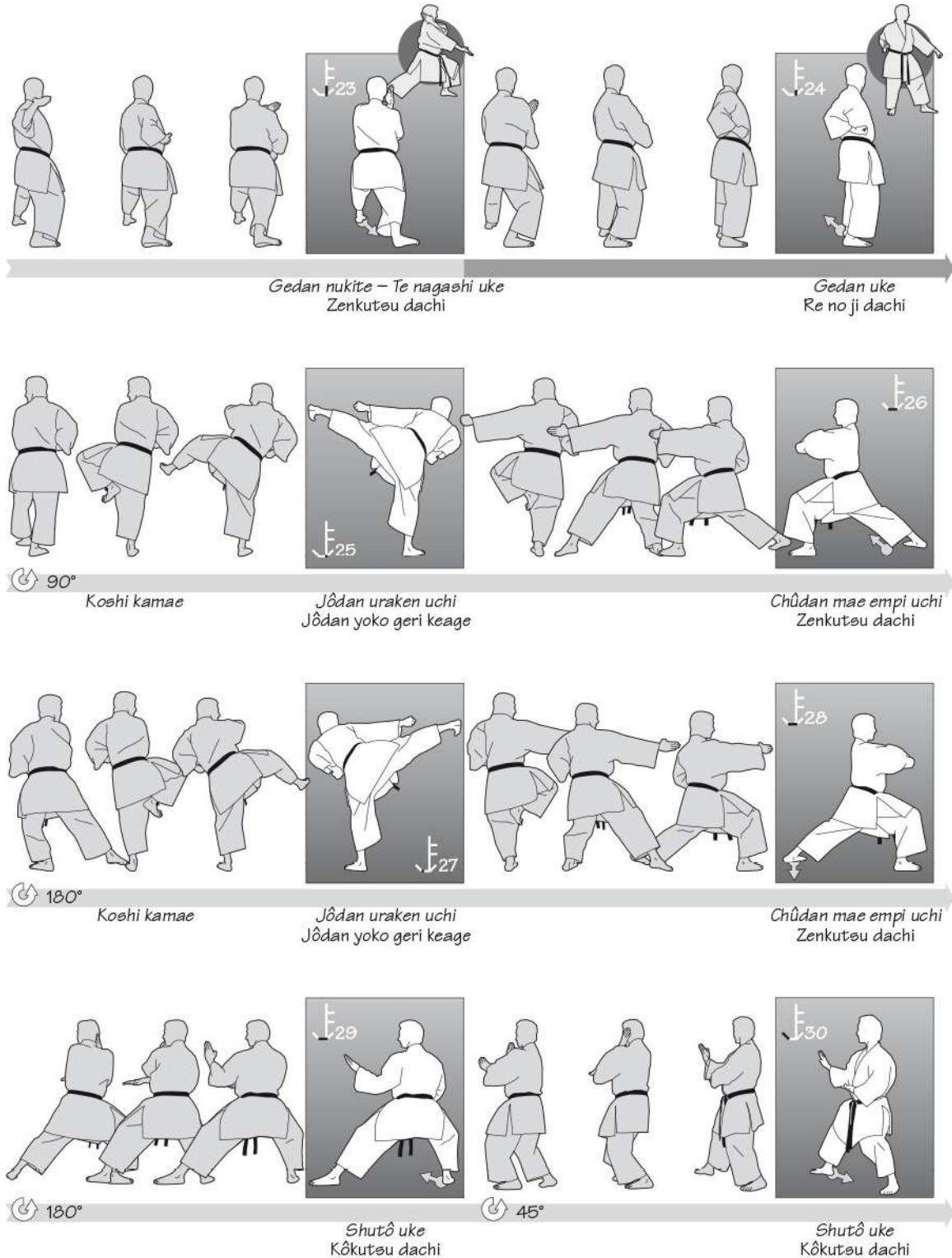
Kankū dai

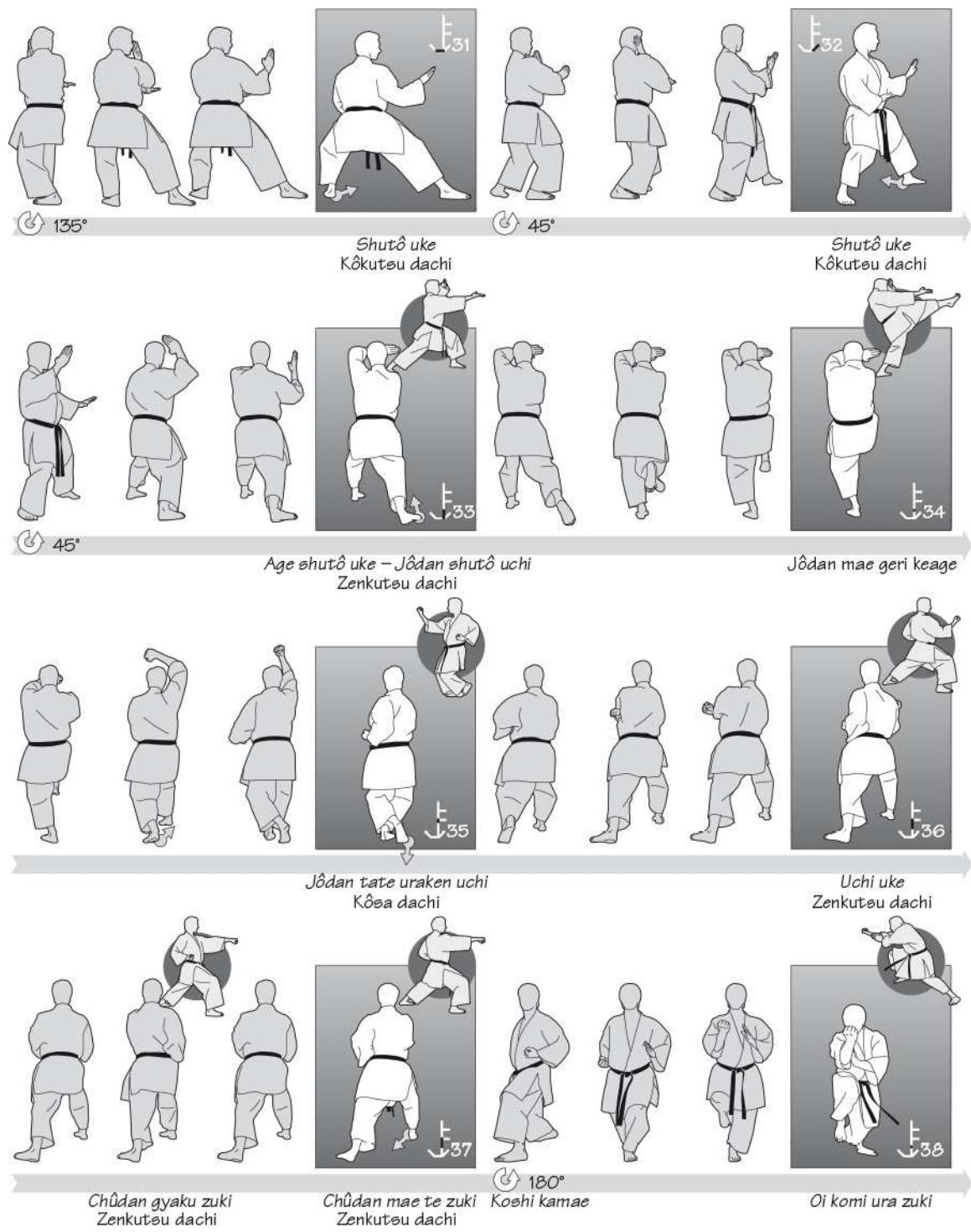


Kankū dai

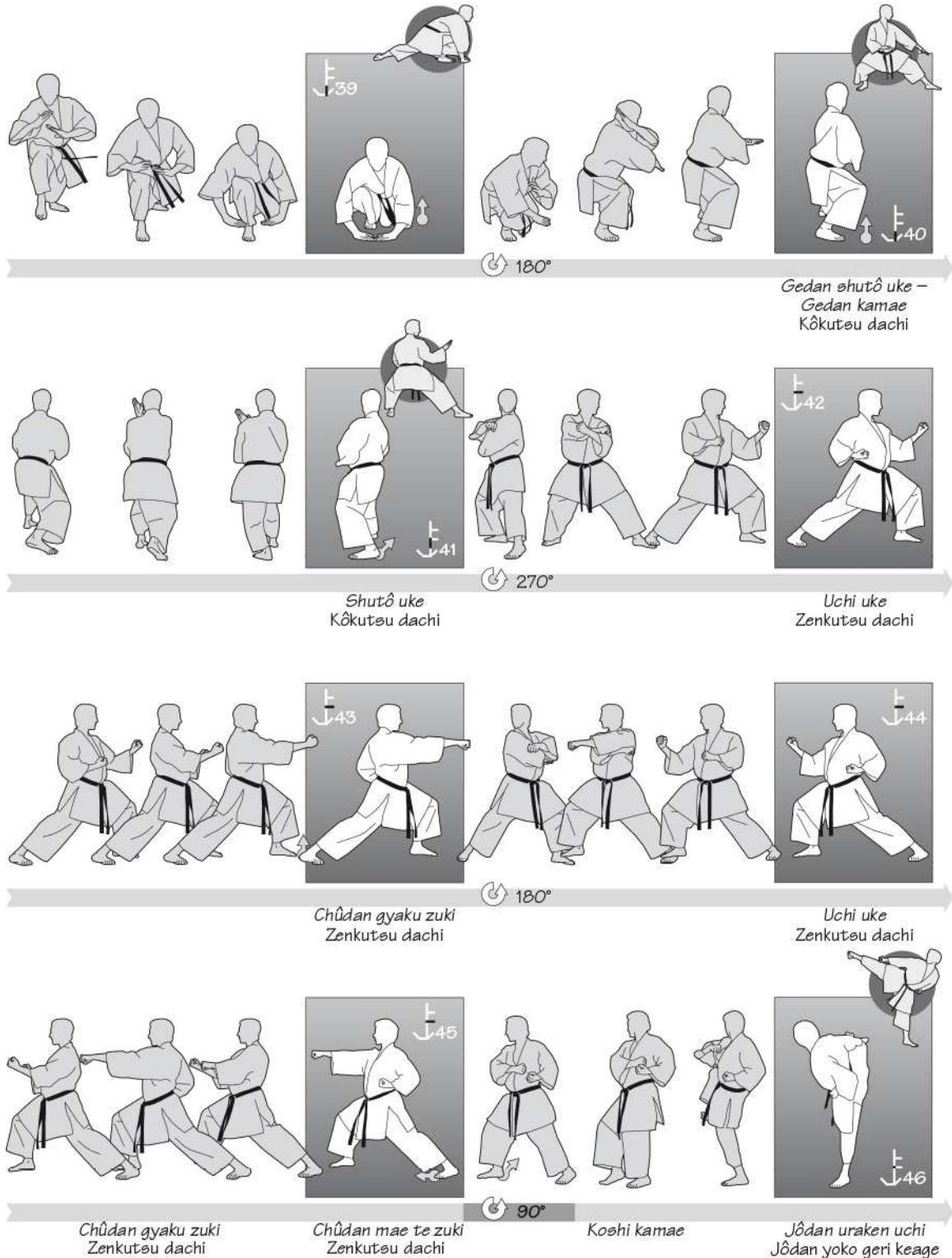


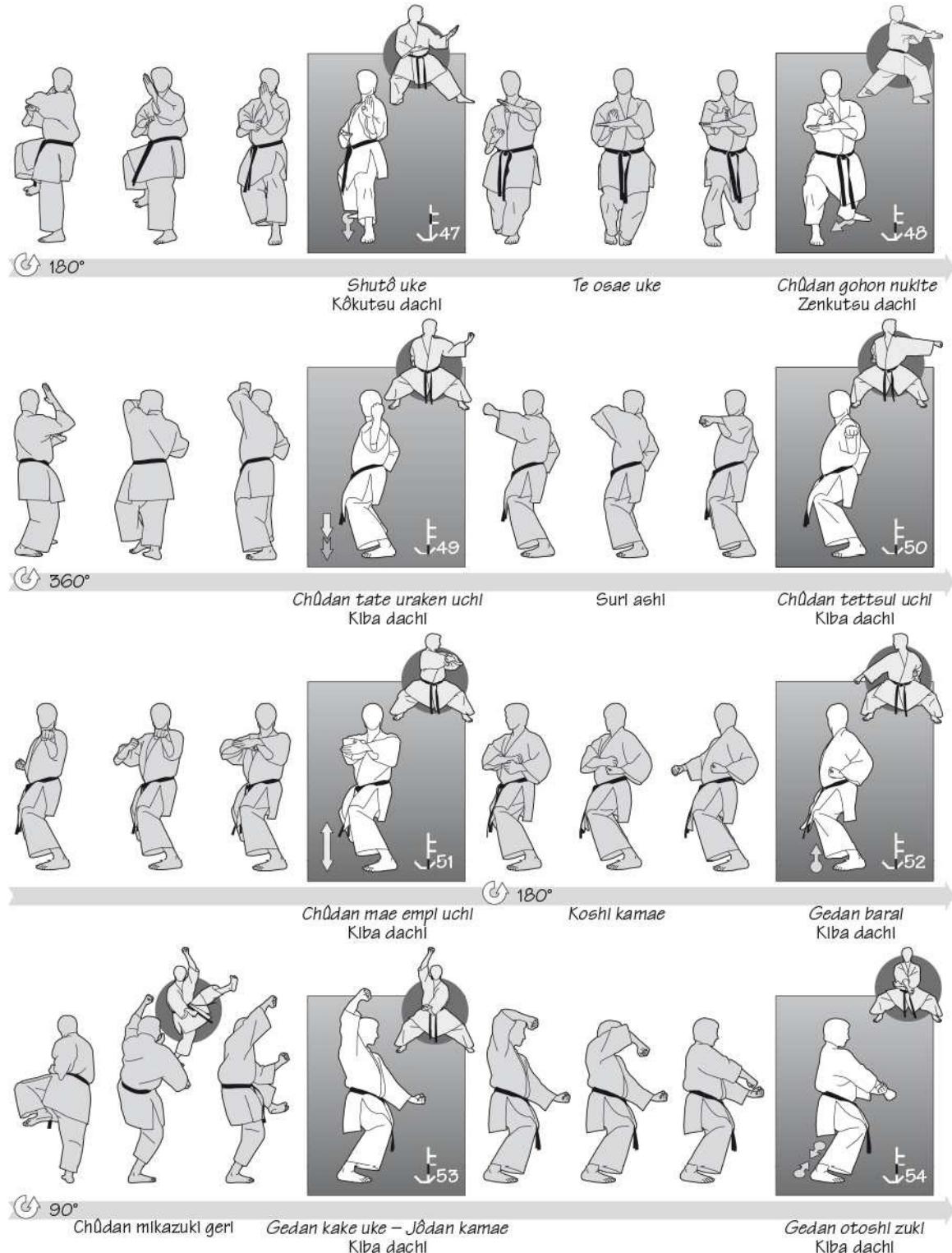
Kankū dai



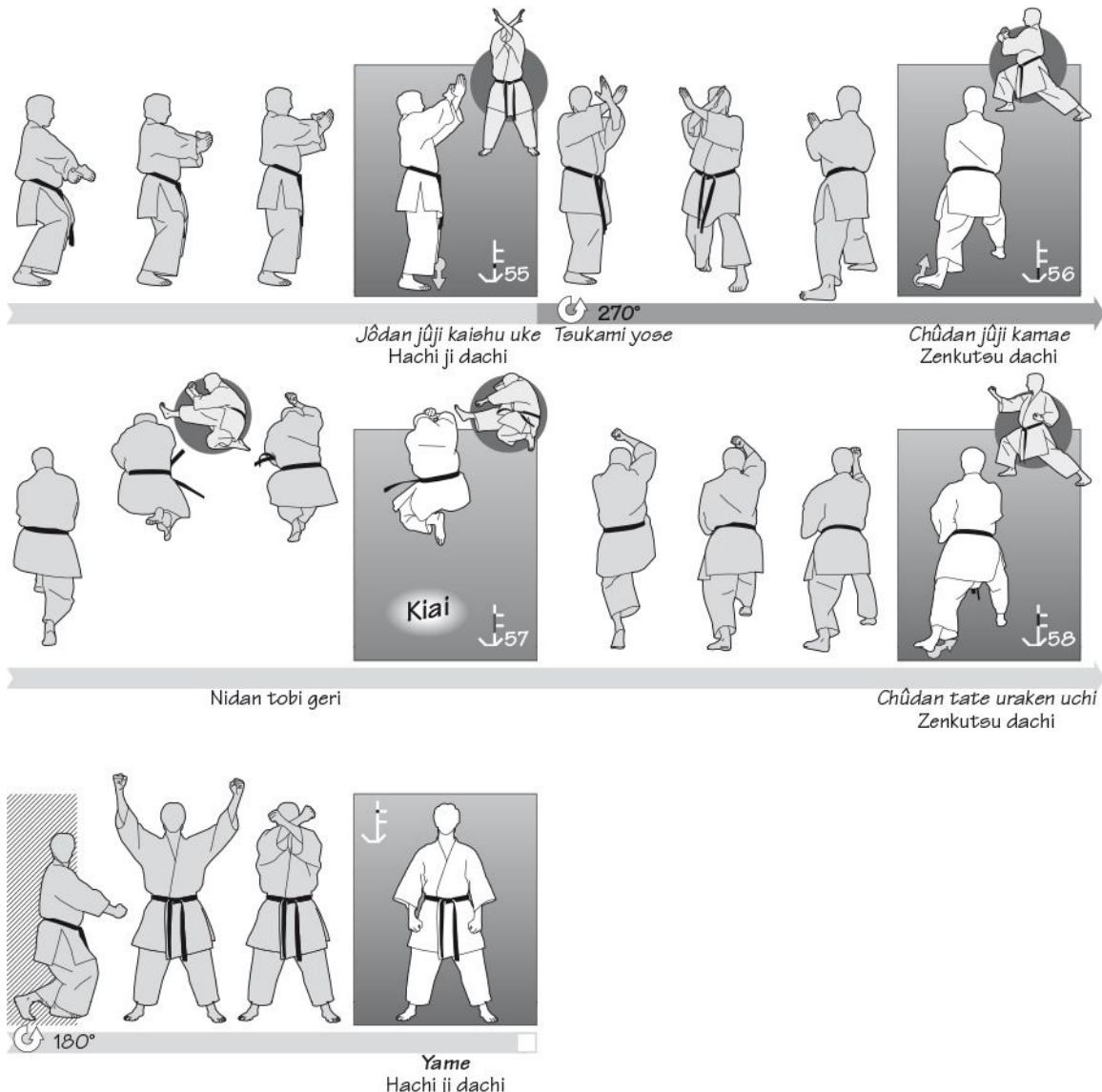


Kankū dai





Kankū dai



Originally Kankû dai was called Kûshankû, which is still the name in the Wadô-ryû and Shôrin-ryû styles.

As in Jion, Kankû dai contains some elements from the Heian series. The name (meaning, "to view the heavens") comes from the first movement. It symbolizes the way of the sun: in the morning the sun rises, shines during the day, and sets in the evening. The open hands (fingertips of the left thumb and index finger cover the tips of the respective fingers of the right hand) form a triangle that arcs slowly upward in front of the body. The eyes fix on the triangle, after the hands reach eye level, and follow it upward.

The arms continue to go up, divide at the highest point, and slowly move downward in a big circle uniting again into an attacking technique in front of the body (No. 2). This technique can be the defense against a double grab, forcing apart the arms of the opponent and attacking his ribs.

Technique Nos. 38 and 39 represent an attack against an opponent from the back and a dodge of a horizontal stick thrust that comes from the side. The following technique (No. 40) takes place in a deep kôkutsu dachi (block of a gedan attack before countering with a shutô uke [No. 41], in this case an attacking technique). The movement between Nos. 48–49 is the release from a grab at the fore-wrist achieved by ripping away the arm and doing a 360-degree twist. In technique Nos. 53–54 a mae geri is blocked, the leg fixed, and the shin bone is struck with otoshi zuki. A block against a jôdan zuki (No. 55) follows, which ends with breaking the opponent's arm via a twist over the shoulder. The kata finishes with a big circular arm movement, and thus repeats the symbolism of the setting sun.

*Duration: About 90 seconds*

# **Glossary**

# Glossary

	<b>Age uke</b>	rising block
	<b>Age zuki</b>	rising punch
	<b>Ai</b>	harmony
	<b>Ashi</b>	foot, leg
	<b>Ashi barai</b>	foot sweep
	<b>Ate waza</b>	smashing technique, striking technique with kime
	<b>Awase zuki</b>	U-punch
	<b>Bassai dai</b>	kata: "to penetrate a fortress"; greater of pair
	<b>Bassai shô</b>	kata: "to penetrate a fortress"; lesser of pair
	<b>Budô</b>	martial way
	<b>Bunkai</b>	formal application of kata techniques
	<b>Bushi</b>	warrior
	<b>Bushidô</b>	way of the warrior
	<b>Chinte</b>	kata: "extraordinary/strange hand"
	<b>Choku zuki</b>	straight punch
	<b>Chûdan</b>	middle level (abdomen)
	<b>Chûdan kamae</b>	guard up middle level
	<b>Dachi</b>	stance
	<b>Dan</b>	black-belt rank
	<b>Dô</b>	way
	<b>Dôjô</b>	school or training hall to seek or continue the way
	<b>Enbusen</b>	performance line of a kata
	<b>Empi</b>	kata: "the flight of the swallow" (also Enpi) or elbow
	<b>Empi uchi</b>	elbow strike
	<b>Fudô dachi</b>	rooted stance (also known as sôchin dachi)
	<b>Fumikiri</b>	cutting kick
	<b>Fumikomi</b>	stamping kick
	<b>Fumikomi uke</b>	defense technique while stepping in
	<b>Gaiwan</b>	outer side of forearm (pinky-finger side)
	<b>Gankaku</b>	kata: "crane on a rock"
	<b>Gedan</b>	low level (belt or groin area)

	<b>Gedan barai</b>	downward block (gedan area)
	<b>Gedan kake uke</b>	downward hooking block
	<b>Gedan kamae</b>	guard up low level
	<b>Gedan nagashi uke</b>	downward sweeping block
	<b>Geri</b>	kick (also known as <i>keri</i> )
	<b>Gi</b>	uniform (e.g., karate uniform)
	<b>Go</b>	five
	<b>Gojū shi ho dai</b>	kata: "fifty-four steps"; greater of pair
	<b>Gojū shi ho shō</b>	kata: "fifty-four steps"; lesser of pair
	<b>Gyaku hanmi</b>	over-rotated upper body in half front stance position (e.g., to make it possible to block with the back arm)
	<b>Gyaku zuki</b>	reverse punch
	<b>Hachi</b>	eight
	<b>Hachi ji dachi</b>	ready stance, feet apart in shoulder width, toes pointing outside ( <i>yōi</i> position)
	<b>Haishu</b>	back of hand
	<b>Haishu uchi</b>	backhand strike
	<b>Haishu uke</b>	backhand block
	<b>Haitō</b>	ridge hand
	<b>Haitō uchi</b>	ridge-hand strike
	<b>Haitō uke</b>	ridge-hand block
	<b>Haiwan</b>	upper side of forearm
	<b>Haiwan nagashi uke</b>	sweeping block with back of forearm
	<b>Hajime</b>	command to begin
	<b>Hangetsu</b>	kata: "half moon"
	<b>Hangetsu dachi</b>	wide hourglass (half moon) stance
	<b>Hanmi</b>	half front facing position, hips are at 45-degree angle to front with head facing forward
	<b>Hara</b>	energy center, approximately 3cm below belly button
	<b>Hasami zuki</b>	scissors punch
	<b>Heian</b>	"peaceful mind"; series of five katas

	<b>Heikō dachi</b>	parallel stance shoulder width, feet are parallel
	<b>Heikō zuki</b>	parallel punch
	<b>Heisoku dachi</b>	informal attention stance, feet together
	<b>Hidari</b>	left
	<b>Hiji</b>	elbow
	<b>Hiji ate</b>	elbow strike
	<b>Hiji suri uke</b>	sliding elbow block
	<b>Hiki te</b>	draw hand
	<b>Hiza</b>	knee
	<b>Hiza geri</b>	knee kick/strike (also known as hizagashira)
	<b>Hiza uke</b>	knee block
	<b>Ichi</b>	one
	<b>Ippon ken</b>	one knuckle fist
	<b>Ippon nukite</b>	single finger strike
	<b>Ji'in</b>	kata: "in the shade of compassion"
	<b>Jion</b>	kata: "love and goodness" or "a Buddhist temple in China"
	<b>Jitte</b>	kata: "ten hands"
	<b>Jiyū ippon kumite</b>	one-step sparring
	<b>Jiyū kumite</b>	free sparring
	<b>Jōdan</b>	head level
	<b>Jōdan kamae</b>	guard up at head level
	<b>Jū</b>	ten
	<b>Jūji uke</b>	X-block
	<b>Kaeshi-ippon kumite</b>	returning one-step sparring, or countering one-step sparring
	<b>Kagi zuki</b>	hook punch
	<b>Kaishu</b>	open hand
	<b>Kakato</b>	heel
	<b>Kakato geri</b>	heel kick, downward
	<b>Kake shutō uke</b>	hooking knife-hand block
	<b>Kake uke</b>	hooking block
	<b>Kakiwake uke</b>	reverse wedge block (from inside out)

	<b>Kakutô</b>	bent wrist (crane)
	<b>Kakutô uchi</b>	bent-wrist strike
	<b>Kakutô uke</b>	bent-wrist block
	<b>Kankû dai</b>	kata: "to view the heavens"; greater of pair
	<b>Kankû shô</b>	kata: "to view the heavens"; lesser of pair
	<b>Kara</b>	empty
	<b>Karate</b>	empty hand
	<b>Karate dô</b>	the way of empty hand
	<b>Karateka</b>	karate practitioner
	<b>Kata</b>	form/shoulder
	<b>Kata hiza dachi</b>	one-knee stance
	<b>Kata shiai</b>	kata competition
	<b>Kata uke</b>	shoulder block
	<b>Kawashi geri</b>	foot technique while dodging or moving away
	<b>Keage</b>	snap kick (also kebanashi)
	<b>Keitô</b>	chicken-head wrist
	<b>Keitô uchi</b>	chicken-head wrist strike
	<b>Keitô uke</b>	chicken-head wrist block
	<b>Kekomi</b>	thrust kick
	<b>Ken</b>	fist
	<b>Kentsui</b>	hammer fist
	<b>Keri waza</b>	foot techniques in general
	<b>Ki</b>	energy
	<b>Kiai</b>	combined energy, spirit yell
	<b>Kiba dachi</b>	straddle stance
	<b>Kihon</b>	basic techniques
	<b>Kihon-gohon kumite</b>	five-step sparring with basic techniques (also gohon kumite)
	<b>Kihon-ippón kumite</b>	one-step sparring with basic techniques (also ippón kumite)
	<b>Kihon-sanbon kumite</b>	three-step sparring with basic techniques (also sanbon kumite)
	<b>Kime</b>	focus
	<b>Kime waza</b>	finishing technique

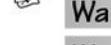
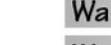
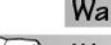
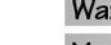
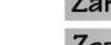
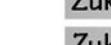
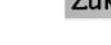
	<b>Kizami zuki</b>	jab punch with front fist
	<b>Kobudô</b>	general term for Japanese weapons art
	<b>Kôkutsu dachi</b>	back stance
	<b>Kôsa dachi</b>	crossed-leg stance
	<b>Koshi</b>	ball of foot
	<b>Koshi kamae</b>	fists to the hip
	<b>Kumade</b>	bear hand
	<b>Kumite</b>	sparring
	<b>Kumite shiai</b>	sparring tournament
	<b>Kyu</b>	colored-belt level
	<b>Kyû</b>	nine
	<b>Maai</b>	distance
	<b>Mae</b>	forward
	<b>Mae aashi geri</b>	front kick with front leg
	<b>Mae empi uchi</b>	forward elbow strike (also mae hiji ate)
	<b>Mae geri</b>	front kick
	<b>Mae geri keage</b>	front snap kick
	<b>Mae geri kekomi</b>	front thrust kick
	<b>Mae te zuki</b>	punch with front fist stationary
	<b>Mae tobi geri</b>	flying front kick
	<b>Makiwara</b>	punching board or post (to experience the reaction of body and joints through full contact)
	<b>Manji uke</b>	double block (one arm executes gedan barai while other arm executes jodan heiwan uke)
	<b>Mawashi</b>	roundhouse
	<b>Mawashi empi uchi</b>	roundhouse elbow strike (also mawashi hiji ate)
	<b>Mawashi geri</b>	roundhouse kick
	<b>Mawashi zuki</b>	roundhouse punch
	<b>Mawatte</b>	turn around
	<b>Meikyô</b>	kata: "bright mirror"
	<b>Migi</b>	right

	<b>Mikazuki geri</b>	crescent kick
	<b>Mizu</b>	water
	<b>Mizu nagare</b>	flowing-water principle; to impress techniques, e.g., kagi zuki; The posture of the arm should allow a drop of water to flow down from the shoulder to the hand in a constant motion.
	<b>Mizu no kokoro</b>	"soul like water" (psychological principle emphasizing the need to calm your mind while facing an opponent)
	<b>Mokusō</b>	meditation
	<b>Morote sukui uke</b>	augmented scooping block
	<b>Morote tsukami uke</b>	augmented grasping block
	<b>Morote uke</b>	augmented forearm block
	<b>Morote zuki</b>	two-hands punch
	<b>Mushin</b>	"mind, no mind," or without mind; a clear, calm spirit
	<b>Musubi dachi</b>	informal attention stance (heels together, toes out in V-shape)
	<b>Nagashi uke</b>	flowing or sweeping block
	<b>Naha te</b>	hand from Naha, old Okinawan karate style
	<b>Naiwan</b>	inner side of forearm (thumb side)
	<b>Nakadaka ippon ken</b>	middle-finger knuckle fist
	<b>Nami ashi</b>	returning-wave kick to avoid sweep (also nami gaeshi)
	<b>Neko</b>	cat
	<b>Neko ashi dachi</b>	cat stance
	<b>Ni</b>	two
	<b>Nidan tobi geri</b>	double jump kick
	<b>Nihon nukite</b>	two fingers spear hand
	<b>Nijū shi ho</b>	kata: "twenty-four steps"
	<b>Nukite</b>	spear hand (also gohon nukite)
	<b>Oi komi</b>	to press or push into a corner
	<b>Oi zuki</b>	lunge punch
	<b>Osae</b>	pressing or holding
	<b>Otagai ni rei</b>	bow to one another
	<b>Otoshi</b>	downward

	<b>Otoshi empi uchi</b>	downward elbow strike (also otoshi hiji ate)
	<b>Otoshi uke</b>	dropping block with horizontal forearm
	<b>Re no ji dachi</b>	L-stance
	<b>Rei</b>	bow
	<b>Ren geri</b>	alternate kick, i.e., left and then right
	<b>Ren zuki</b>	alternate punch, i.e., left and then right
	<b>Roku</b>	six
	<b>Ryû</b>	style
	<b>San</b>	three
	<b>Sanbon zuki</b>	triple punch (also sanbon ren zuki)
	<b>Sanchin dachi</b>	hourglass stance
	<b>Seiken</b>	fore-fist
	<b>Seiken choku zuki</b>	fore-fist straight punch
	<b>Seiryûtô uchi</b>	ox-jaw hand strike
	<b>Seiryûtô uke</b>	ox-jaw hand block
	<b>Seiza</b>	formal Japanese sitting position
	<b>Sempai</b>	assistant instructor; highest ranked student
	<b>Sensei</b>	master/teacher/idol/someone who shows the way (not only instructor)
	<b>Sensei ni rei</b>	bow to the master/sensei
	<b>Sentei kata</b>	chosen kata (tournament)
	<b>Shi</b>	four (also yon)
	<b>Shiai</b>	tournament
	<b>Shichi</b>	seven
	<b>Shihan</b>	master instructor sixth dan or higher
	<b>Shiko dachi</b>	square stance, feet point at 45-degree angle
	<b>Shitei kata</b>	compulsory kata (tournament)
	<b>Shizentai</b>	natural position
	<b>Shômen</b>	front side of dôjô
	<b>Shômen ni rei</b>	bow to the front of dôjô
	<b>Shôrei</b>	original, power/strong kata style

<b>Shôrin</b>	original, speed/swiftness kata style
<b>Shôtôkan</b>	"house of shôtô"/"pine sea style"; karate style founded by Gichin Funakoshi (1868–1957)
<b>Shuri te</b>	hand from Shuri, old Okinawan karate style
 <b>Shutô</b>	knife hand
 <b>Shutô uchi</b>	knife-hand strike
 <b>Shutô uke</b>	knife-hand block
 <b>Shuwan</b>	lower side of forearm
 <b>Sôchin</b>	kata: "to keep the peace"
 <b>Sôchin dachi</b>	diagonal straddle stance (also fudô dachi)
 <b>Sokumen awase uke</b>	side combined block
 <b>Sokutei</b>	sole
 <b>Sokutei mawashi uke</b>	circular sole block
 <b>Sokutei osae uke</b>	pressing sole block
 <b>Sokutô</b>	sword foot
 <b>Soto</b>	outside
 <b>Soto uke</b>	outside forearm block (also soto ude uke)
 <b>Sukui uke</b>	scooping block
 <b>Suri ashi</b>	sliding
 <b>Tai sabaki</b>	roundhouse body twist, body evasion
 <b>Taikyoku</b>	intensified studying, first cause, levels 1–3
 <b>Tameshiwari</b>	breaking of wood, tiles, etc.
 <b>Tate empi uchi</b>	upward elbow strike (also tate hiji ate)
 <b>Tate shutô uke</b>	vertical knife-hand block with straightened arm
 <b>Tate uraken uchi</b>	vertical back-fist strike
 <b>Tate zuki</b>	vertical punch
 <b>Te</b>	hand
 <b>Te nagashi uke</b>	sweeping hand block
 <b>Te osae uke</b>	pressing hand block (also osae uke)
 <b>Te waza</b>	general term for hand techniques
 <b>Tei no ji dachi</b>	T-stance

	<b>Teishō</b>	palm heel
	<b>Teishō uchi</b>	palm-heel strike
	<b>Teishō uke</b>	palm-heel block
	<b>Tekki</b>	kata series: "iron knight," levels 1–3
	<b>Tekubi</b>	wrist
	<b>Tekubi kake uke</b>	hooking-wrist block
	<b>Tetsui</b>	iron hammer
	<b>Tetsui uchi</b>	iron-hammer strike
	<b>Tobi geri</b>	jump kick
	<b>Tôde</b>	China-hand, original name of karate
	<b>Tokui kata</b>	favorite kata
	<b>Tomari te</b>	hand of Tomari, old Okinawan karate style
	<b>Tsukami yose</b>	grasping and pulling
	<b>Tsuki</b>	moon
	<b>Tsuki no kokoro</b>	"a spirit as the moon" (spiritually balanced in every situation)
	<b>Tsuru ashi dachi</b>	crane stance, one-leg stance
	<b>Uchi</b>	inside/striking
	<b>Uchi hachi ji dachi</b>	inverted open-leg stance
	<b>Uchi uke</b>	inside forearm block (also uchi ude uke)
	<b>Ude</b>	arm (also wan)
	<b>Ude uke</b>	arm block
	<b>Uke</b>	blocking
	<b>Uke waza</b>	general term for blocking techniques
	<b>Unsu</b>	kata: "cloud hands"
	<b>Ura mawashi geri</b>	back or reverse roundhouse kick
	<b>Ura zuki</b>	close punch, palm in- or upward
	<b>Uraken</b>	back fist
	<b>Uraken uchi</b>	back-fist strike
	<b>Ushiro</b>	back
	<b>Ushiro empi uchi</b>	back elbow strike (also ushido hiji ate)
	<b>Ushiro geri</b>	back kick

	<b>Ushiro mawashi geri</b>	back roundhouse kick
	<b>Ushiro tobi geri</b>	back jump kick
	<b>Wan</b>	arm (also ude)
	<b>Wankan</b>	kata: "king's crown"
	<b>Wantô</b>	forearm, sword arm
	<b>Washide</b>	eagle hand
	<b>Waza</b>	technique
	<b>Yama</b>	hill
	<b>Yama zuki</b>	wide U-punch, which looks like the Japanese letter for mountain
	<b>Yame</b>	stop
	<b>Yôi</b>	ready, attention
	<b>Yoko</b>	side
	<b>Yoko empi uchi</b>	side elbow strike (also yoko hiji ate)
	<b>Yoko geri</b>	side kick
	<b>Yoko geri keage</b>	side snap kick
	<b>Yoko geri kekomi</b>	side thrust kick
	<b>Yoko tobi geri</b>	side jump kick
	<b>Zanshin</b>	vigilance; awareness of one's surroundings
	<b>Zazen</b>	sitting Zen
	<b>Zen</b>	meditation/life philosophy; originated from Buddhism
	<b>Zenkutsu dachi</b>	front stance
	<b>Zuki</b>	punch
	<b>Zuki waza</b>	general term for arm techniques

# Closing Remarks

When I started to approach writing a book on the subject of kata, I was not aware of the complexity of the task. While working on the book a lot of questions arose that were not always easy to answer.

Thus, several other books had to be researched and many topics had to be discussed. For simplicity's sake, I made the decision to present only one opinion here, but I was forced to choose that one out of several correct possibilities (e.g., different ways of executing a single technique).

Also, the existing material available seemed to lack a certain refinement, and now and then, depending on the source, were even contradictory. However, I wanted to supply each question with an answer, so I made decisions to the best of my knowledge and belief.

That's why I take full responsibility for the content of this book and any mistakes it might contain herein.

The completion of this book was, in any case, a very interesting endeavor and I had a lot of fun doing it.

Now I hand the book over to you, the reader, for your enjoyment and information. With this happy thought I embark upon my next book: Shôtôkan Kata after the Black Belt.

A handwritten signature in black ink, appearing to read "Jion Latajka".

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*... and ends with respect.  
(Gichin Funakoshi)*

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